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中國古墓甎圖考

濮履安著

A

"The wide-flung stars
O'erhang the vasty space."

B

"In serried ranks
The wild geese cross the sky."

"Autumn winds are blowing,
White clouds dot the sky,
Yellow leaves are falling,
Wild geese southward fly."

Han Emperor Wu, 157-87 B.C.

Frontispiece A

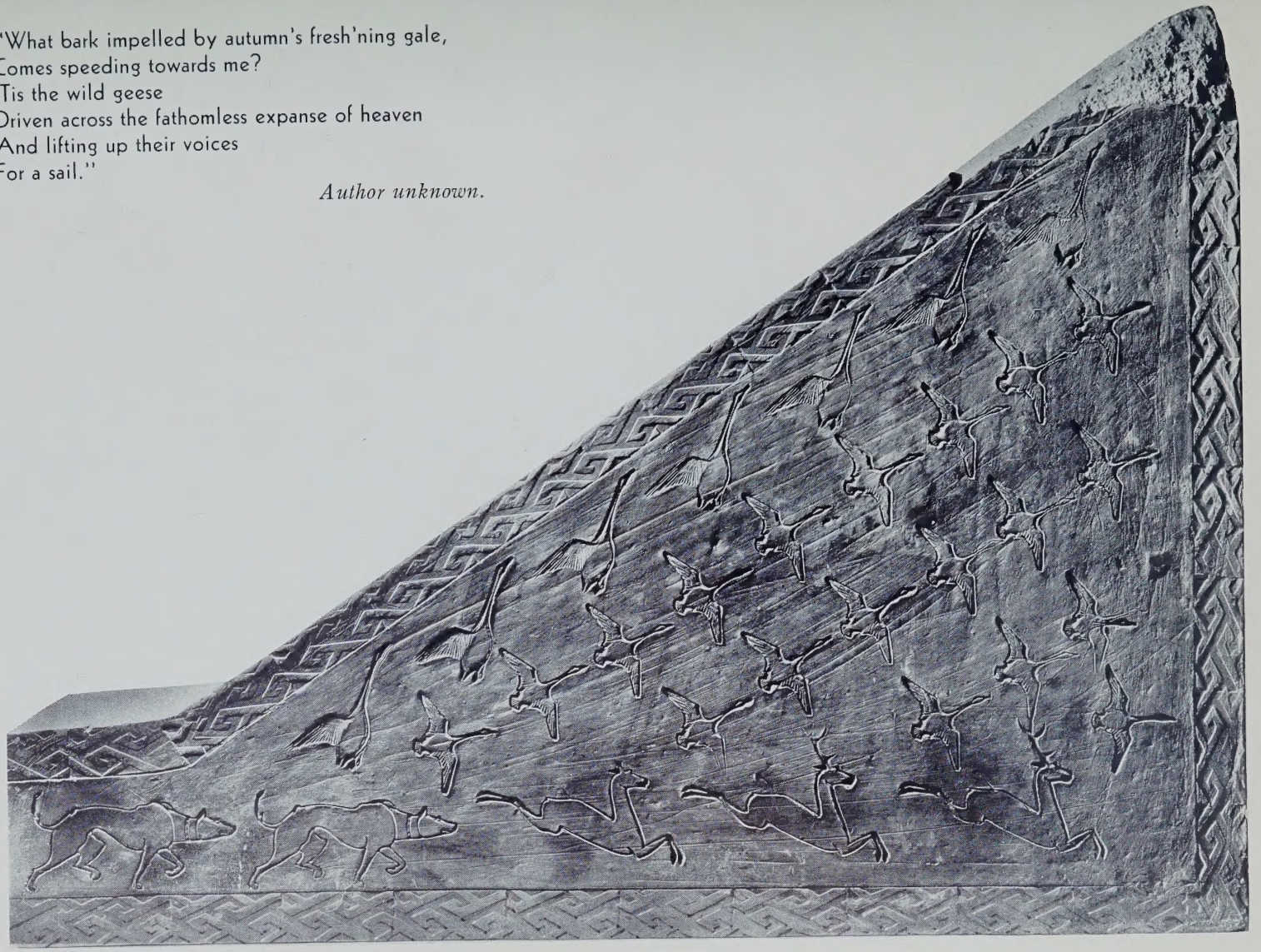
Section of rectangular pottery tile, with pigments of white and red applied to parts of the design. Stylized horses, trees, and flying geese, with formal border design. Height 1 foot, 9 inches.

(*Chapter* VI, *Plate* CXVIII.)

(*This tile was presented to the Royal Ontario Museum by Messrs Yamanaka & Co., New York.*)

"What bark impelled by autumn's fresh'ning gale,
Comes speeding towards me?
'Tis the wild geese
Driven across the fathomless expanse of heaven
And lifting up their voices
For a sail."

Author unknown.



Frontispiece B

Triangular tile of grey pottery. Flying geese, hunting dogs, and bounding deer, with formal border.
(*Cp. Plates* VII-XII.)
Length 3 feet 6 inches, height 2 feet 8 inches.

TOMB TILE PICTURES
OF ANCIENT CHINA

An Archaeological Study of Pottery Tiles from Tombs of Western Honan, Dating about the Third Century B.C.

by

WILLIAM CHARLES WHITE

Sometime Bishop of Honan, Associate Professor of Archaeology (Chinese), University of Toronto, Keeper of the East Asiatic Collection of The Royal Ontario Museum

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TO

THE HONOURABLE AND REVEREND

HENRY JOHN CODY, LL.D.

PRESIDENT

OF

THE UNIVERSITY OF TORONTO

FOREWORD

THIS study marks the beginning of a series that the Royal Ontario Museum of Archaeology expects to continue. It has been made possible by the generous aid of the Rockefeller Foundation.

The object in view is to make available to the public, in popular form but without sacrificing scientific accuracy, an interpretation of the history, culture, and processes of development that lie behind the objects in the Museum collection. Such studies not only reveal the source and inspiration of ancient artistic and inventive effort, they also provide a new and varied stimulus to modern work. More important still, they let us see how the great stream of civilization has come down through the ages, now with a current that is wide and slow, now narrow and swift, but ever holding what it has gained, and moving on.

Such studies as are contemplated require groups of associated material if they are really to be useful, and in this the Royal Ontario Museum is particularly fortunate in its Chinese Collection. Masses of material, especially of Ancient China, which come from known geographical areas and in groups of associated objects, together with much dated evidence, are now being studied and classified.

Apart from the archaeological material itself, the Museum has now a valuable auxiliary for such studies in the Professor H. H. Mu Chinese Library, recently set up in the Sigmund Samuel Gallery. Such a combination of literary source-material and archaeological material, under competent experts, cannot fail to produce practical results of the highest value.

C. T. CURRELLY,
Director, Royal Ontario Museum of Archaeology.

Toronto, Ontario, 1939.

Many individuals have contributed valuable help and advice, such as Mr. L. L. Snyder, Curator of Birds in the Royal Ontario Museum of Zoology, and Professor J. R. Dymond, the Director of that Museum; and also Professor S. Elisséeff, Director of Harvard-Yenching Institute, Professor J. M. Menzies of Cheloo University, Shantung, and Miss A. Ewart, General Editor of the University of Toronto Press, whose constructive ideas and painstaking care have been invaluable in bringing this work through the Press; and my wife, whose work on the ink-squeezes and in many other ways, was both helpful and encouraging.

Many other friendly helpers should be thanked, too many to be named individually, but to all we would express our deepest gratitude, and particularly to the Board of Trustees of the Royal Ontario Museum, and the Director and staff of its Museum of Archaeology (R.O.M.A.).

Finally, it should again be recorded that it is owing to generous aid from the Rockefeller Foundation that the publication of this Study has been made possible.

WILLIAM C. WHITE,
Bishop.

Toronto, Ontario, 1939.

A CHRONOLOGICAL OUTLINE
OF
CHINESE CULTURAL EPOCHS

Drawn up by WILLIAM C. WHITE and JAMES M. MENZIES

HISTORY is naturally the essential background of this chronology, but it is corroborated by groupings of art objects and much dated material of known provenance, in the Far Eastern Collection of the Museum.

CHRONOLOGICAL OUTLINE

(On the basis of Traditional Chronology)

THE SAN TAI. Including Prehistoric as well as the Three Dynasties of Hsia, Shang, and Chou.

Prehistoric

This covers not only stone-age material but material of possibly a non-Chinese character which cannot yet be definitely placed in an historical period.

1. *HSIA circa 2205* B.C.–*circa* 1766 B.C.

No authentic data as yet, but traditional records only.

2. *SHANG circa* 1766 B.C.–*circa* 1122 B.C.

I. *Shang One circa* 1766 B.C.–*circa* 1400 B.C.
Covering the period up to the migration of P'an Kêng and his people to the new capital at Shang, which took place about 1400 B.C. or slightly later. There are no authenticated objects of this period, but it is evidenced by (*a*) traditional history, and (*b*) the ripe culture of the P'an Kêng and succeeding reigns.

II. *Shang Two circa* 1400 B.C.–*circa* 1122 B.C.
There is much authenticated evidence available from scientific excavations made at Anyang, the site

of the last Shang capital, to which P'an Kêng moved the court about 1400 B.C. The cultural data obtained include inscribed bones, carved and inlaid ivory and bone, sculptured stone and jade, cast bronze ceremonial vessels of exquisite shape and decoration, and a highly developed hard white pottery.

The dates given are those of the traditional chronology, and are accepted tentatively, owing to divergent calculations, but the final date may ultimately be found to be not later than 1038 B.C.

The name Shang is to be accepted as preferable to Yin, or to Shang-Yin (Western use), or Yin-Shang (Chinese use).

3. CHOU circa 1122 B.C.–206 B.C. (including Ch'in 221–206 B.C.).

I. *Chou One* (Western Chou) *circa* 1122 B.C.–770 B.C. This period begins by accepting much of Shang cultural features, which gradually merge into a definitely standardized Chou style, inferior to that of Shang.

It covers the period up to the removal of the court from the Western to the Eastern Capital at Lo in 770 B.C.

II. *Chou Two* (Eastern Chou) 770 B.C.–481 B.C. Through political changes in the feudal system, greater variation in territorial uses developed, affecting ceremonies and ritual vessels. There was a more extended use of bells and musical instruments and a generally lighter style in both form and decoration. These characteristics covered the period of the Spring and Autumn Annals (722–481 B.C.).

III. *Chou Three* (including Ch'in) 481 B.C.–206 B.C. The period of the Warring States (481–221 B.C.) comes into this group, and also the Ch'in Dynasty

(221–206 B.C.). The so-called Ch'in style was characteristic not only of the short Ch'in Dynasty but also of the period of the Warring States, and was generally current throughout the whole country.

HAN DYNASTY 206 B.C.–A.D. 221.

I. *Han One* (Former Han) 206 B.C.–A.D. 25.

This includes the interregnum of the usurper Wang Mang, and is the period covered by the Former Han History.

II. *Han Two* (Later Han) A.D. 25–221.

The period covered by the Later Han History.

THE SIX DYNASTIES A.D. 221–618 (including Three Kingdoms, Wei, and Sui).

The Six Dynasties are usually taken to be the Wu, Eastern Chin, Sung (Liu House), Ch'i, Liang, and Ch'ên, which cover the period from A.D. 221 to 589. In addition there are important states such as the Wei and Northern Ch'i, as well as the Sui, which should be included in this period. Since the political alignments of this period are very involved, and include a partition between North and South, it seems useful to retain the generally accepted name, the Six Dynasties, for this epoch, but include all the states up to the end of the Sui, and arrange them under two groups.

I. *Six Dynasties One* A.D. 221–420.

A. The Three Kingdoms, Wu, Wei, and Shu 221–265.
B. Western and Eastern Chin 265–420.

II. *Six Dynasties Two* A.D. 420–618.

A. South China.
1. (Liu) Sung 420–479.
2. Southern Ch'i 479–502.
3. Liang 502–557.
4. Ch'ên 557–589.

B. North China.
   1. Northern Wei 386–535.
      (Influence not apparent until after 420.)
   2. Eastern Wei 534–550.
   3. Western Wei 535–557.
   4. Northern Ch'i 550–577.
   5. Northern Chou 557–581.

C. United China.
   Sui 581–618.

T'ang Dynasty A.D. 618–907.

Sung Periods A.D. 907–1368 (including the Five Dynasties (907–960), the Tartar Dynasties (907–1234), and the Yüan Dynasty (1280–1368). The Tartar groups, whose influence prevailed in the North, paralleled chronologically several of the other dynasties.)

I. *Sung One* A.D.907–1127.

   A. The Five Dynasties A.D. 907–960 (the Posterior Liang, T'ang, Chin, Han, and Chou Dynasties).
   B. Liao (Ch'i Tan) Tartars 907–1125 (Far North).
   C. Western Liao Tartars 1125–1168 (Far North).
   D. Northern Sung Dynasty 960–1127.

II. *Sung Two* A.D. 1127–1368.

   A. Chin (Golden) Nü Chên Tartars 1115–1234 (North China).
   B. Southern Sung Dynasty 1127–1280 (South China).
   C. Yüan or Mongol Dynasty 1280–1368 (Unified China). Although the Mongols had established themselves in Northern China for nearly 80 years, it was not until 1280 that Kublai Khan was actually seated on the throne of China.

Ming Dynasty A.D. 1368–1644.
Ch'ing Dynasty A.D. 1644–1911.
The Republic of China A.D. 1911–

CONTENTS

PAGE

FOREWORD. By Professor C. T. CURRELLY ix

PREFACE xi

A CHRONOLOGICAL OUTLINE OF CHINESE CULTURAL EPOCHS. Drawn up by WILLIAM C. WHITE and JAMES M. MENZIES xiii

CONTENTS xvii

LIST OF ILLUSTRATIONS xix

PART I—TEXT

CHAPTER

I. Introduction 5

II. Locality and Tombs 7

III. Date of the Tiles 14

IV. Inscriptions 17

V. Technique of Making the Tiles 22

VI. Stamps and Designs 24

VII. Human Figures 28

VIII. Weapons and Equipment 33

IX. Horses 40

X. Dragons 44

XI. Tigers and Leopards 48

XII. Various Animals 51

XIII. Various Birds 53

XIV. Trees, Animal Style, and Falconry 57

XV. Border Designs 60

XVI. Later Tiles 64

Index 67

PART II—PLATES

Group		Plate
1.	Triangular Tiles	I
	Plates I–XII	
2.	Rectangular Tiles	XIII
	Plates XIII–XLVI	
3.	Detail Sections	XLVII
	Plates XLVII–LVI	
4.	Human Figures	LVII
	Plates LVII–LXVIII	
5.	Horses and Dragons	LXIX
	Plates LXIX–LXXXII	
6.	Tigers and Leopards	LXXXIII
	Plates LXXXIII–LXXXVIII	
7.	Deer and Dog	LXXXIX*a*
	Plates LXXXIX*a*–XCIV	
8.	Birds	XCV
	Plates XCV–CX	
9.	Formal Designs	CXI
	Plates CXI–CXVIII	
10.	Later Tiles	CXIX
	Plates CXIX–CXXVII	

LIST OF ILLUSTRATIONS

A. Section of rectangular pottery tile, with pigments of white and red applied to parts of the design. Stylized horses, trees, and flying geese, with formal border design. (*Colour*) . . . . . *Frontispiece A*

B. Triangular tile of grey pottery. Flying geese, hunting dogs, and bounding deer, with formal border . *Frontispiece B*

PAGE

1. The plain of the Lo River, which is still dotted with grave tumuli 8
2. The two-wheeled springless cart is the usual conveyance in the Lo River Valley 8
3. Heavy transport in Western Honan is by two-wheeled carts drawn by several animals 9
4. The Lo River, as it flows parallel with the Mang Mountains 9
5. Exterior and interior sketches of Han tile tomb of the simpler type 9
6. Sketch of south facade of tile tomb 10
7. Sketch of exterior of simpler form of tile tomb 11
8. Loess cliffs of the foothills of Western Honan mountains 14
9. Dwelling caves cut into the loess cliffs 14
10. The railway station of Lo-yang, on the Lung-hai Railway 15
11. The Mang Mountains from the Lo River Valley . . . 15
12. Triangular pottery tile, with dragon design in colour . . 16
13. Rectangular pottery tile from tomb wall 17
14. The exterior of the wall of a typical Western Honan town 18
15. Broken-down wall and gateway of a typical Western Honan town 18
16. The square, thirteen-storeyed Pagoda of Pai-ma Ssu . . 19
17. View from the Lung-hai Railway looking north-west towards the Mang Mountains 19

18. Inscriptions from tile surfaces 20
19. Pottery horse of the T'ang Dynasty 32
20. Bronze flattened bottle of the Warring States period . . 32
21. Bronze S-shaped bit-guards of the Warring States period 33
22. Bronze dagger-axe of *ko* type from Lo River Valley . . 33
23. Sketch, from tile, of hunting tiger held on leash . . . 38
24. Obverse and reverse of carved bone fragment from Anyang 46
25. Bronze horse of fifth century B.C. from Lo River Valley 56
26. Grey pottery horse head of the Han Dynasty, from Lo River Valley 56
27. Bronze mirror with design of conventionalized mountains 57
28. Bronze mirror with design of slanting-T on spiral background 57
29. Line drawings of stylized designs 61
30. Line drawings of designs on white pottery of the Shang Dynasty 62

MAPS

A. Sketch map of the Province of Honan 6
B. Sketch map of Chin Ts'un area (Old Lo-yang) 7

PART I

TEXT

TEXT

CHAPTER

I. Introduction
II. Locality and Tombs
III. Date of the Tiles
IV. Inscriptions
V. Technique of Making the Tiles
VI. Stamps and Designs
VII. Human Figures
VIII. Weapons and Equipment
IX. Horses
X. Dragons
XI. Tigers and Leopards
XII. Various Animals
XIII. Various Birds
XIV. Trees, Animal Style, and Falconry
XV. Border Designs
XVI. Later Tiles

I

INTRODUCTION

IN the early years of this century, when the Lung-hai Railway was being constructed east to west across the province of Honan, considerable numbers of ancient tombs were disturbed, and large hollow baked-clay tiles or bricks, which formed the walls of tomb chambers, became scattered over the country-side, while many of the more highly decorated pieces found their way into the hands of dealers in antiquities.

About the year 1925 a certain type of tomb tiles began to appear in large numbers in the vicinity of Old Lo-yang in Western Honan, some twelve miles east of modern Lo-yang. In general these tiles were similar to the well-known Han tiles (*Han chuan*), but were larger, and better finished technically, while the pictorial designs were impressions in a light, airy, and naturalistic style. Their striking difference from the usual Han tiles, as well as the characteristic touch in design which has commonly been designated Ch'in style, led the dealers and connoisseurs to speak of them as Ch'in tiles.

More and more of these appeared, until in 1932 there were hundreds on the market in Western Honan, and of these many were ultimately sent to Peking and Shanghai, and to Europe and America.

Some sixty of these tiles, obtained directly from the districts in which they were excavated, were finally housed in the Royal Ontario Museum, Toronto, and it is this group of tiles which forms the basis of this study.

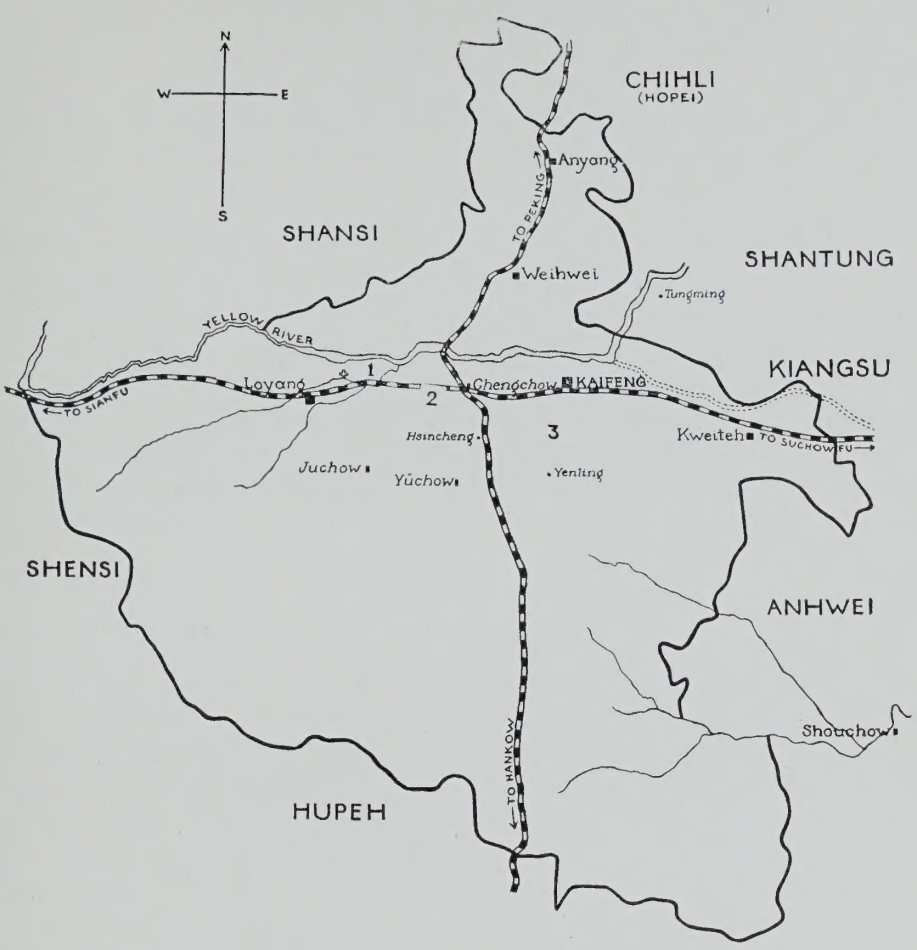
The usual Han tiles, of which there are many in the Museum, are not dealt with except for comparison in certain matters of design, and for this purpose the illustrations of a few of them are given in the last group at the end of the book.

This study does not profess to cover the field of pictorial art of ancient China, for of course there are other aspects besides those

of the tile pictures, but it may be accepted as a record of one depiction of life in China, homogeneous in its nature, limited to a definite period and place, and probably the work solely of one unknown artist. This makes it all the more intriguing, and opens up vistas of interesting things that may be looked for from other unknown Chinese artists of ancient times, when similar data should come to light.

No attempt is made to deal with the pictures from the standpoint of art—that must be done by art experts—but the pictures will tell their own story, and only salient points of an archaeological or historical nature are given in this record.

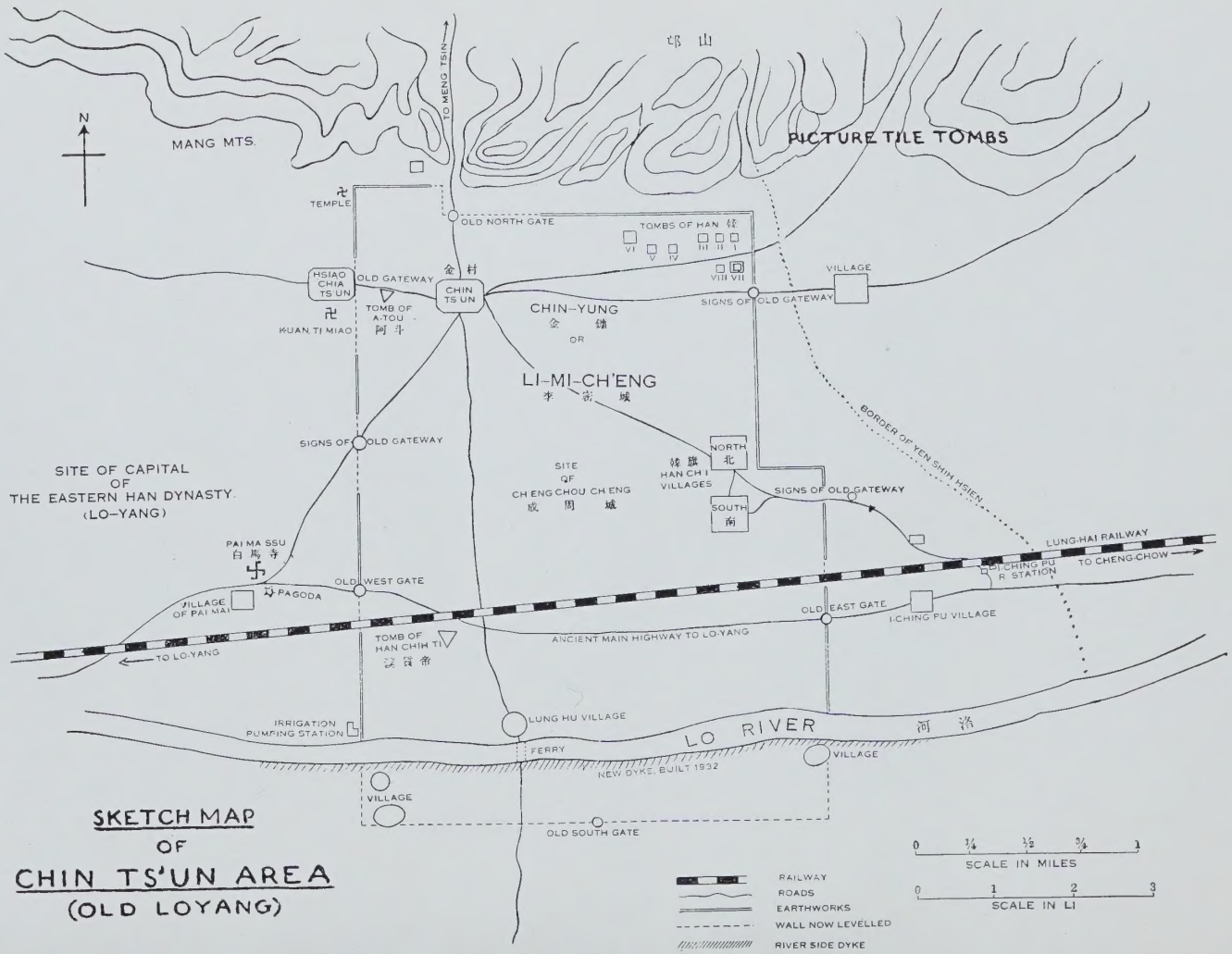
A few of the illustrations are from photographs of the bricks themselves, but the plates are from ink-squeezes or rubbings, which show the actual pictures in strong contrast and exact detail. These rubbings are made by covering the surface of the tile with a dampened sheet of a special kind of tissue paper, tamping it smooth so that the paper sinks down into the incised depressions, and then smudging or inking the surface with a pad touched with Chinese ink. The result shows the linear intaglio design in white, against the black background of the higher surface.



SKETCH MAP
OF THE
PROVINCE OF HONAN

AREAS OF TILED TOMBS
1. CHIN TS'UN - YEN SHIH
2. CHENG CHOU-KUNG HSIEN
3. KAIFENG - YEN LING

Map A


N
MANG MTS.
邙山
TO MENG TSIN
PICTURE TILE TOMBS
TEMPLE
OLD NORTH GATE
TOMBS OF HAN 漢
VI V IV III II I
VIII VII
HSIAO CHIA TS UN
OLD GATEWAY
金村
CHIN TS UN
VILLAGE
SIGNS OF OLD GATEWAY
KUAN TI MIAO
TOMB OF A-TOU 阿斗
CHIN-YUNG 金墉
OR
LI-MI-CH'ENG 李密城
BORDER OF YEN SHIH HSIEN
SIGNS OF OLD GATEWAY
NORTH 北
SOUTH 南
HAN CH I VILLAGES 漢旗
SITE OF CH'ENG CHOU CH'ENG 成周城
SIGNS OF OLD GATEWAY
SITE OF CAPITAL OF THE EASTERN HAN DYNASTY. (LO-YANG)
PAI MA SSU 白馬寺
LUNG-HAI RAILWAY
TO CHENG-CHOW
I CHING PU R STATION
OLD WEST GATE
PAGODA
VILLAGE OF PAI MAI
OLD EAST GATE
I-CHING PU VILLAGE
TOMB OF HAN CHIH TI 漢質帝
ANCIENT MAIN HIGHWAY TO LO-YANG
TO LO-YANG
IRRIGATION PUMPING STATION
LUNG HU VILLAGE
LO RIVER 河洛
FERRY
VILLAGE
NEW DYKE, BUILT 1932
VILLAGE
OLD SOUTH GATE
SKETCH MAP OF CHIN TS'UN AREA (OLD LOYANG)
0 1/4 1/2 3/4 1
SCALE IN MILES
0 1 2 3
SCALE IN LI
RAILWAY
ROADS
EARTHWORKS
WALL NOW LEVELLED
RIVER SIDE DYKE

Map B

II

LOCALITY AND TOMBS

IN the area of the Yellow River basin, where the court was centred during the Chou, the Ch'in, and the Han dynasties, large pottery tiles were extensively used in the construction of important tombs, for a period of several centuries before and after the beginning of the present era.

Although these tomb tiles are not unknown to Shansi and Shensi provinces, practically all of those obtained seem to have come from the province of Honan. In that province three main sources for tomb tiles are recognized, viz., the Kai-fêng – Yen-ling district, the Chêng Chou – Kung Hsien district, and the Chin Ts'un – Yen-shih district. (*See map A facing page 6.*) In all three localities are to be found tomb tiles of the later types, belonging mostly to the Later Han (A.D. 25-220), and many actually bearing reign dates, though some of them also belong to the Former Han (206 B.C.-A.D. 25), for one of the earliest dated pieces bears the year equivalent of 33 B.C. The better finished and obviously earlier type so far has been found only in the Chin Ts'un or Old Lo-yang area. It is limited to a comparatively small area in the foothills of the Mang Mountains, on the border-line of the Lo-yang and Yen-shih counties in Western Honan.

Near this place, at approximately Lat. 34°45′, Long. 112°37′, is the site of the ancient city of Ch'êng Chou, also known as the Lower Capital (*Hsia Tu*), and now spoken of as Old Lo-yang (*Lo-yang ku ch'êng*) twelve miles east of modern Lo-yang. (*See map B.*) This particular locality is known as Li Mi Ch'êng, and in this area is a village called Chin Ts'un or Golden Village. It is in the foothills which begin about a mile east of this village that these tiles are found, and as they are usually brought to Chin Ts'un as a convenient centre for distribution they are sometimes spoken of as Chin Ts'un tiles, but none so far has been excavated at the village.

In the centuries following the removal of the Chou court to the Lo-yang area in 770 B.C., the foothills of the Mang Mountains, which is the range separating the Lo River from the Yellow River, were a favourite burial place for important personages; as was also the plain of the Lo River, which is still dotted with tumuli of emperors and officials. This locality has been dealt with (*Tombs of Old Lo-yang, Kelly & Walsh, Shanghai, 1934; White*), in connection with a group of fifth century B.C. tombs of the Han State which lie but a short distance away.

The tombs from which these tiles come were sometimes a series of chambers, but probably there were single tombs as well. The tiles were arranged in rows two in height, to form the sides or partitions of the chamber, and triangular tile slabs were sometimes used to form the arch over the doorways opening towards the south. (*Illus. 5 and 12.*) In some cases the tombs were roofed over with small burnt bricks, slightly wedge-shaped, but more often the roofs were made with hollow rectangular tiles similar to those forming the walls. Many were inscribed on their main surfaces with large Chinese characters of archaic form (*Illus. 18*), written by brush with a red pigment, stating the position the tile would occupy in the tomb construction. These inscriptions were such as "East north upper", "West north upper", "East south lower", "West south lower", and similar directions, but there were no "middle" bricks, showing that the walls were only two tiles in height, formed by the "upper" and the "lower" rows of tiles. Since the tiles were about two feet in width, this would make the height of the partition about four feet. As they were about five feet or more in length, it may be assumed that in general each tomb chamber covered an area of about ten feet by six feet.

The tombs to which these particular tiles belonged had no doubt been rifled by tomb robbers in earlier days, for they were said to be empty. The only object it was possible to obtain, as having been found with the tiles, was a bronze ceremonial bowl, about a foot in diameter, which had no decoration or inscription, but had encrustations of clay showing the impressions of the tile designs. This vessel in type and character could belong either to the Ch'in or Former Han period. It is unfortunate that no careful

1

2

Illustration 1: The plain of the Lo River, which is still dotted with grave tumuli of emperors and officials.

Illustration 2: The two-wheeled springless cart, drawn by mules, is the usual conveyance in the Lo River Valley, but is being superseded by the jinricksha.

3

4

Illustration 3: Heavy transport in Western Honan is by two-wheeled carts drawn by several animals. The roads are of earth, which in dry weather are dust-beds, and in wet weather are quagmires.

Illustration 4: The Lo River, as it flows parallel with the Mang Mountains.

and scientific excavation of these tombs was made, for doubtless many objects would have been forthcoming. It is very probable that many other tombs of the same type still remain *in situ*, and future investigations may clarify many points concerning the tiles and their pictures which are still vague or unknown.

A description of similar tombs, found in this same district of Lo-yang, is given by Dr. F. Bückens, a Belgian medical officer of the Lung-hai Railway Administration, who through his associations during the construction of the railway in the Lo-yang area, had been afforded opportunities for first-hand examination of many of the local tombs. His description is given in the *Bulletin de la Société d'Anthropologie de Bruxelles*, *Tome* XXXVI, *1921*, and is quoted at length by Dr. O. Sirén in his *History of Early Chinese Art*, *Volume* II. In the latter volume are given two drawings of an interior and an exterior of a typical flat-roofed Han tomb of the simpler type. (*Illus. 5.*)

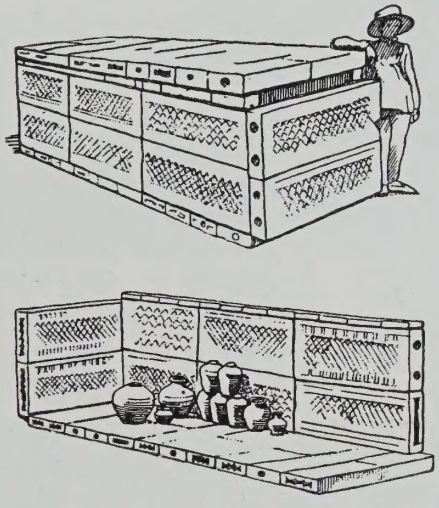


Illustration 5

Exterior and interior sketches of Han tile tomb of the simpler type.

(*History of Early Chinese Art, Volume II; Dr. O. Sirén.*)

It is also interesting to note that apart from coins, bronze mirrors and belt hooks, and pottery vessels, Dr. Bückens apparently found very few ceremonial objects. He distinguishes two kinds of

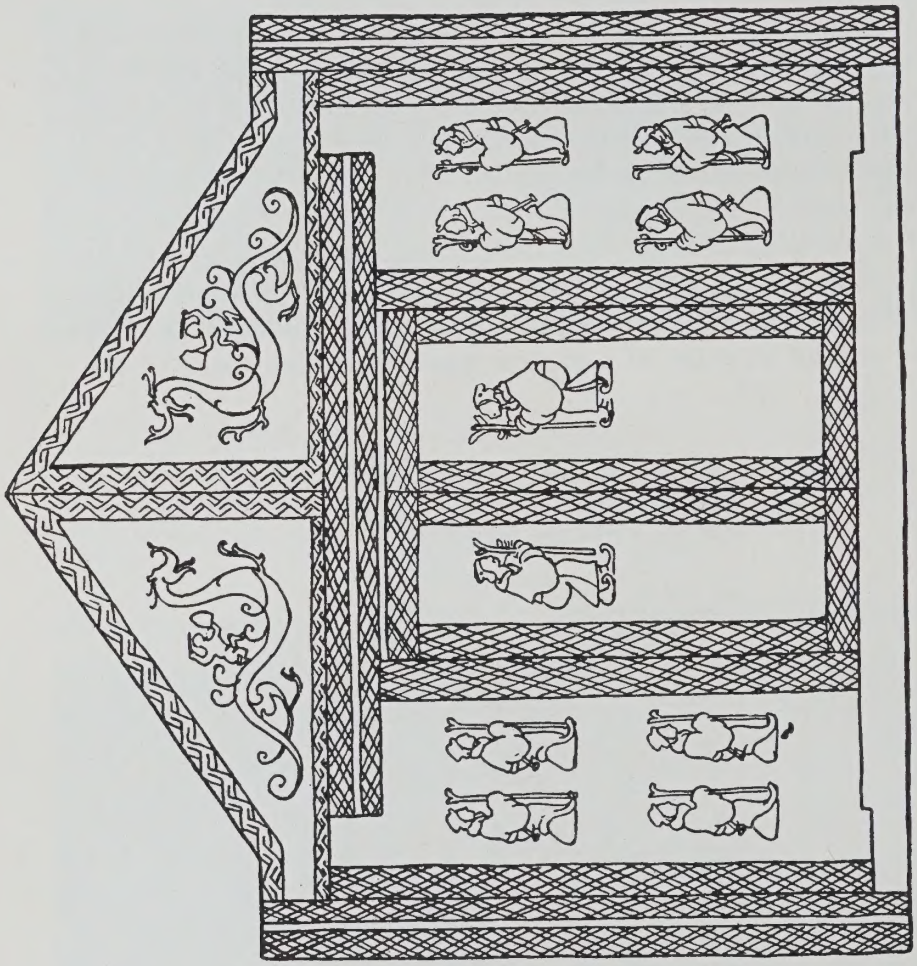


Illustration 6

Sketch of south facade of tile tomb.
The various shapes of tiles here depicted are found in the Toronto collection.
(*Cp. Illus. 12, and Plates* XL & XLI.)

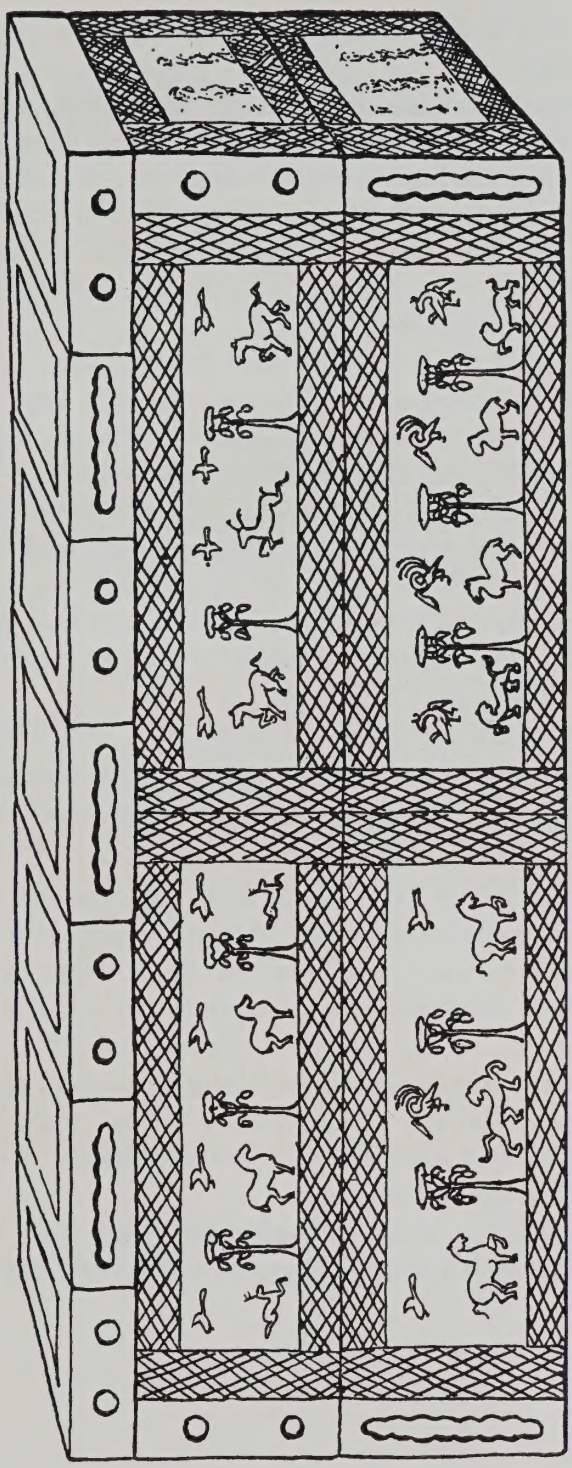


Illustration 7
Sketch of exterior of simpler form of tile tomb.
(*Chapter II.*)

tombs, one having a flat-roofed, and the other having a gable-roofed construction.

The tile ornamentation also was of two kinds, one having geometrical patterns stamped in the clay and thus standing out in low relief, the other having pictures incised on the surfaces of the tiles. The latter may possibly have been the type now known as Chin Ts'un or Old Lo-yang tiles, which are the subject of this study, and which are now known to have been stamped and not incised by free-hand drawing.

Some of the chambers seen by Dr. Bückens are roofed over with an arch construction of small brick, which is similar to that of some of the Lo-lang tombs of Korea, and might be approximately of the same date, that is, about the middle of the Han periods. (*See Archaeological Researches in the Ancient Lo-lang District; by the Government-General of Chosen, 1925 and 1927.*)

The tombs personally investigated by Dr. Bückens are stated to be of the Han Dynasty, and corroboration for this is found in the coins and mirrors obtained from the tombs, which point to a Later Han attribution.

There are no data available to show that Dr. Bückens had himself examined tombs constructed with tiles of the Chin Ts'un type.

The following poem by Chang Tsai, written in the third century A.D., and translated by Mr. Arthur Waley (*One Hundred and Seventy Chinese Poems*), tells of the desecration of the Han tombs of this particular locality at that early period, and furnishes one reason why many of the ancient tombs are today found empty.

The Pei Mang mentioned is the Mang Mountain range along the north of the Lo Valley. "Kung" and "Wên" were the names of two grave tumuli which were in juxtaposition. The "Yüan mound" is another grave tumulus.

Yün Mên (died 279 B.C.) bemoaned the fact that a century hence the beauties of his surroundings would have disappeared.

The Desecration of the Han Tombs

At Pei Mang how they rise to Heaven,
Those high mounds, four or five in the fields!
What men lie buried under these tombs?
All of them were Lords of the Han world.
"Kung" and "Wên" gaze across at each other;
The Yüan mound is all grown over with weeds.
When the dynasty was falling, tumult and disorder arose,
Thieves and robbers roamed like wild beasts.
Of earth they have carried away more than one handful,
They have gone into vaults and opened the secret doors.
Jewelled scabbards lie twisted and defaced:
The stones that were set in them, thieves have carried away,
The ancestral temples are hummocks in the ground:
The walls that went round them are all levelled flat.
Over everything the tangled thorns are growing:
A herd-boy pushes through them up the path.
Down in the thorns rabbits have made their burrows:
The weeds and thistles will never be cleared away.
Over the tombs the ploughshare will be driven
And peasants will have their fields and orchards there.
They that were once lords of a thousand hosts
Are now become the dust of the hills and ridges.
I think of what Yün Mên said
And am sorely grieved at the thought of "then" and "now".

Chang Tsai, A.D. *third century.*
Trans. by A. Waley; 170 Chinese Poems.

III

DATE OF THE TILES

THE question of date of the tiles is of the highest importance, for apart from their artistic value—which is not limited by date attribution—their historical value, as giving a picture of life in ancient China, is greatly lessened if time period is doubtful or unknown.

Some of the conventionalized border designs point to a twelfth century B.C. connection—the slanting-T meander, and the dotted-lozenge decoration, for instance. (*Illus. 29 and Plates* CXIII & CXIV.) On the other hand, the horses, both in their types and their mane and tail treatment, are similar to those of the seventh century A.D., of the T'ang Dynasty. (*Illus. 19.*) The evidence would seem to be conclusive that the tiles under consideration belong to a period exactly between these two dates, that is about the third century B.C.

The use of large hollow tiles for tomb construction must have continued over a long period—four centuries at least and probably more—for dated tiles of the first century B.C. and the following two centuries A.D. are known to exist. These dates are impressed in the soft clay before baking, and are in the form of script of the Han period.

The Chin Ts'un tiles, accepted as earlier, have no reign dates whatever, nor is there any script moulded on the clay before baking. The most important evidence for the dating of these earlier tiles is that of the script written or incised on many of them, for it is that which is usually accepted as the script of the Warring States period, which closed in the third century B.C. (475-221 B.C.).

The inscriptions themselves are examined in the following chapter, but other contributory evidence for the third century B.C. dating may be outlined as follows:

1. The bronze basin found in one of the tombs and bearing clay encrustations of the patterns on the tiles, is of a type common

8

9

Illustration 8: Loess cliffs of the foothills of Western Honan mountains. The loess is friable soil, said to be of wind-blown formation, and easily excavated for tombs or cave dwellings.

Illustration 9: Dwelling caves cut into the loess cliffs of the Mang Mountains.

10

11

Illustration 10: The railway station of Lo-yang, on the Lung-hai Railway, about twelve miles west of Old Lo-yang.

Illustration 11: The Mang Mountains from the Lo River Valley. They separate the Lo River from the Yellow River which flows parallel with the range, and just on the other side of the mountains in sight.

to Ch'in or Former Han. It is quite plain and bears no inscription.

2. One style of ornamentation on the tiles is that of the slanting-T meander. (*Plates* XI & XIII.) This slanting capital T is peculiar to a type of bronze mirror (*Illus. 28*) which is now generally accepted as belonging to the Ch'in period or earlier. Many such mirrors of pre-Han period, with this peculiar meander, have been brought together in a study by Dr. Sueji Umehara. (*L'étude sur le miroir antérieur à la dynastie des Han, Kyoto, 1935, Pl.* XVIII.)

The meander in which this T is dominant, is found on ritual bronzes, white pottery and bone objects of the Shang Dynasty (1122 B.C.), and is common on bronzes of the Warring States, but seems gradually to have gone out of fashion during the Han period. (*Illus. 29 and 30.*) The same applies in a measure to the dotted-lozenge design (*Illus. 29 and Plates* CXIII-CXIV) which is also common to Shang.

3. The scholar carrying his "Bamboo Book" in his hands (*Plate* LXI), which is depicted on one of the tiles, would seem to point to a pre-Han or even pre-Ch'in period, possibly before the execution of the scholars in 212 B.C.

4. The voluminous costumes of the men, the cap-strings, the tasselled halberds, and other points, are all in keeping with the descriptions of the costumes outlined in the Three Rituals (*San Li*), which would be in the period of late Chou, and there is nothing evident in the designs on these tiles which conflicts with the known styles and customs and history of that period.

5. The types of weapons carried by the soldiers in the pictures are all in keeping with the Warring States attribution. The swords do not have ring handles as those of the Han period, and the handles are criss-crossed with twine and thong as may be seen on pre-Ch'in swords in the collection of the Royal Ontario Museum. The halberds or dagger-axes (*ko*) are of forms prevalent in the Warring States, that of Plate LXVI being similar to a specimen in the Museum (*Illus. 22*), which is a parallel to a bronze halberd excavated at Lo-lang by the Government of Korea, inscribed with the 26th year of Ch'in Shih Huang, that is 221 B.C., the accepted year of unification of the empire. The long-handled pike (*chi*)

represented in Plate LXIV, first appeared in the period of the Warring States, and is one of the characteristic weapons of that period.

6. The nomadic archers with their composite bow and nomadic cap, are in keeping with the conditions associated with the coming into power of the Ch'in Dynasty, which are indicated by the extension of the Great Wall at that time as a protection from the nomadic tribes of the north-west.

7. The pictures are mostly hunting scenes, and hunting was a favourite occupation at that time. The hunting dog seizing a hare (*Plate* XCIV) recalls the pathetic end of the great statesman Li Ssu, the Grand Councillor of the First Emperor, who when he was being taken from prison to execution in 208 B.C. remarked to his son, "Even if I and you wished once more to lead a yellow dog and go out of the east gate of Shang-ts'ai [his birthplace] in pursuit of the crafty hare, could we indeed do so?" Therefore father and son both wept. (*China's First Unifier, Derk Bodde, Leiden, 1938, p. 52.*)

Whose tomb is this by poplar white?
No stone remains to tell the tale,
While overthrown the guardians lie.
Mountain fires have scorched the turf,
And desolation shrouds the earth.

A warrior brave of olden days!
So states the peasant passer-by.
What time, what name, now unbeknown;
No kith nor kin remain to care,
While strangers till, and sheep graze there.

Vanished the dreams of this brave man!
Brambles and thorns enshroud his tomb;
Honours and riches have passed from ken.
The song of the lute has gone out in a sigh,
And nought but death's symbols around do lie.

A Walk in the Country; Kao Ch'i, about A.D. *1500.*

Illustration 12

Triangular tile, with dragon design in polychrome, forming half section of arch at the tomb entrance. The slanting-T border meander was outlined with a white clay wash. The surface shown being in colour would face the inside of the chamber. (*See Chapter* IV & *Illus. 6.*)

Length 3 feet 6 inches, height 2 feet 8 inches.

The inset is a section of the upper left-hand end of the tile, showing hole for connecting rope or wooden pole, and three incised archaic characters—"south harmony west"—designating the tile as the western half of the arch. (*Chapter* IV.)

Illustration 13

Rectangular tile from tomb chamber wall, of grey pottery, and hollow. Figures of horses (*Plate* LXXVI), soldiers (*Plate* LXII), and stylized birds (*Plate* CVI), with a three-zone decorative border. (*Plate* CXIII*a*.)

The central bird shows the impression of the wooden stamp on which it was carved. The other surface has a similar picture. (*Cp. Plate* XIII.)

The left end has two circular holes, and the right end one long opening 12 inches in length.

Length 3 feet 10 inches, width 1 foot 8 inches, thickness 6 inches.

IV

INSCRIPTIONS

ON the surfaces of many of these tiles there are inscriptions, written in red pigment, which have no connection with the pictures, nor do they give a reign date, but have to do only with the position of the tiles in the walls of the tomb chamber, and were for the guidance of the workmen engaged in the construction of the tomb.

The characters of these inscriptions average six inches in height, and obviously were written with a brush. Formerly this fact would have had a bearing on the question of the early use of the brush in writing, for the statement of Ssu-ma Ch'ien in his Mirror of History that Mêng T'ien, the famous general of Ch'in Shih Huang, invented brush writing in the third century B.C., has been generally accepted. Recent discoveries at An-yang, however, reveal that the Chinese wrote by brush on bones and stone as far back as the Shang Dynasty (1122 B.C.), and also that a red pigment was used for ink. Stone fragments from An-yang, with such brush writing in red, are in the Museum collection at Toronto.

Dr. Lin Yutang has stated that it is through calligraphy that the Chinese have learnt their basic notions of line and form, and that it is impossible to talk about Chinese art without understanding Chinese calligraphy and its artistic inspiration. If this is so, and there is every reason to believe it is, then the accuracy of delineation and beauty of line seen in the pictures of these tiles would in a great measure be the outcome of a long history and development of Chinese calligraphy, and particularly the use of the brush in writing, which as Dr. Lin says is more subtle and responsive than the pen.

The late Benjamin March reached the same conclusions when he stated that Chinese painters "were men whose habits of observation and of visual memory and analysis were quickened by their discipline in the writing and reading of the Chinese characters . . .

so we might expect their paintings to show to an extraordinary degree the results of conscious analysis and synthesis". (*Some Technical Terms of Chinese Painting, Benjamin March, Baltimore, 1935.*)

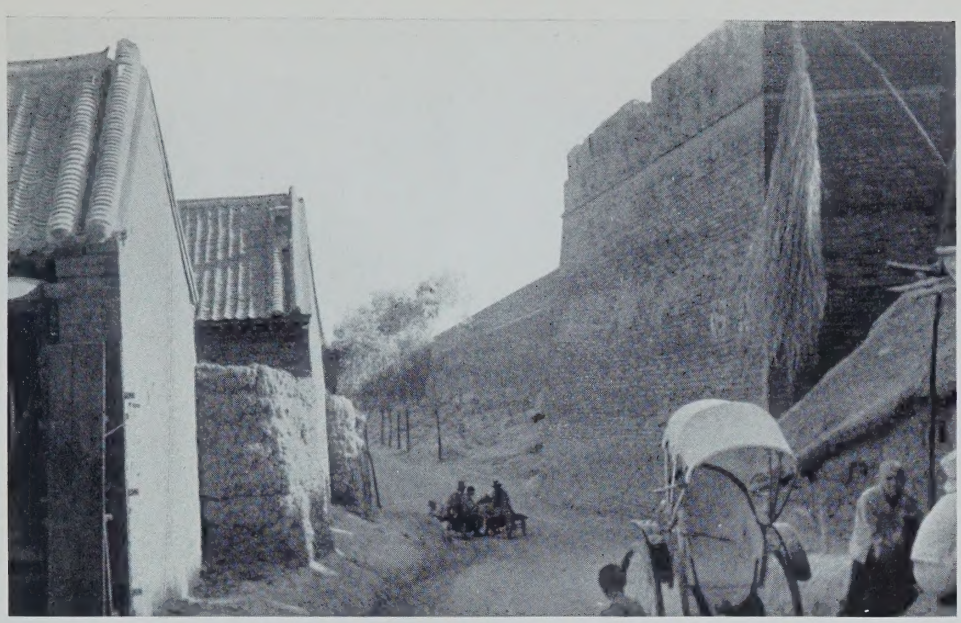
The style of the script is of importance in determining the date of the tiles. The inscriptions (*Illus. 18*) show the style of the writing to be of the Warring States period, at the end of the Chou, and reaching on possibly through the third century B.C. into the Former Han period (206 B.C.). This script would probably have affinities with what is known as the Ancient Script (*ku wen*), which preceded the Small Seal (*hsiao chuan*) and the *Li* scripts of the Ch'in period, and it has been suggested that one reason for the burning of the books in 213 B.C. may have been the desire to obliterate the Ancient Script which was that used by the scholars.

It is generally accepted that towards the end of the third century B.C. the script was unified and standardized, and many current variant forms of characters were suppressed. Apart from addition and growth of characters, the form of script accepted in the Former Han has continued with little change to the present day. In this fact is possibly to be found the explanation for the wide use of variants in the script of these tiles, for the latter may well have been written previous to the unification of the script in the Ch'in period.

In the inscriptions listed (*Illus. 18*) the character for "west" (*hsi*) is only twice written correctly (*numbers 6 and 15*), and four times it is written in variant form (*numbers 5, 8, 10, and 12*).

In the list the characters for "upper" (*shang*) and "lower" (*hsia*) have their side strokes on either the left or the right side, which is an early practice, whereas from the Han period down there was one definite place for each component part of the character. Moreover, apart from this fact these two characters are also written in unusual forms, that for "upper" (*numbers 14 and 15*) being so far unknown.

These inscriptions, and more of the same kind not illustrated, were all written in large characters across the decorated surface of the rectangular tiles. An exception to this was a rectangular tile which had two small red characters written at the end of the tile.



14

15

Illustration 14: The exterior of the wall of a typical Western Honan town; with a jinricksha in the foreground, a group of men resting on their wheelbarrows, and the usual huts and sheds which squatters erect outside the walls.

Illustration 15: Broken-down wall and gateway of a typical Western Honan town. The main entrances are at the cardinal points of the town, with double gateway to each entrance, and a semi-lunar enclosure between the gateways.

16

17

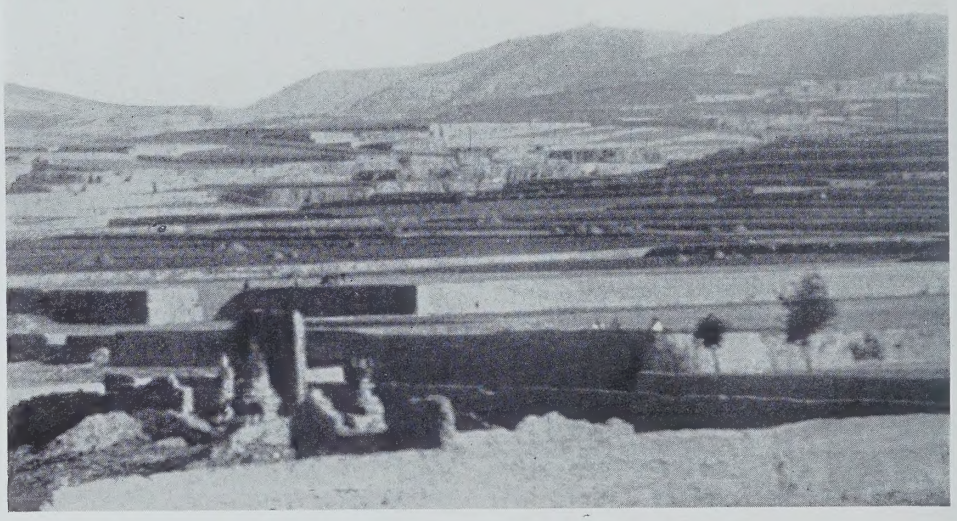


Illustration 16: The square, thirteen-storeyed Pagoda of Pai-ma Ssu, the famous White Horse Monastery, at Old Lo-yang. This lies in the Lo River plain, with the Mang Mountains to the north. It was built in A.D. 1175 on the site of an earlier Pagoda.

Illustration 17: View from the Lung-hai Railway looking north-west towards the Mang Mountains. Li Mi Ch'êng lies towards the dip in the mountains at the left. The picture-tile tombs are in the foothills at the centre.

The two characters were *Ta Wang*, that is "great king". The "Great King" is a name in mythological language applied to the tiger, and particularly as designating the West, in apposition to *Ta Lung*, "Great Dragon", as designating the East. A bronze flat bottle in the Chinese Government Collection of Bronzes (*Illus. 20*), said to be of the Warring States period, has a dragon on one side and a tiger on the other, with what appears to be a variant of "great" (*ta*), in the script of the time, above each of them. The form of the character written on the tile is that which is given on the bronze, and it may be assumed that *Ta Wang* is simply a metaphorical directional term for "west", for guidance in the placing of the tile.

One of a pair of triangular tiles used as door arches, the decoration of which was a very spirited dragon done in colours of red, yellow, lavender, blue, and white, had its vertical end incised with three characters, cut after the brick was burnt, meaning "south harmony west" (*nan ho hsi*). (*Illus. 12 and 18.*) The character "west" in this case would refer to the western section of the arch, and "harmony" or "union" doubtless had reference to the pair of such sectional tiles, which would be brought together at that point to form the gable over the "south" entrance of the tomb. This triangular tile had the dragon design on both sides, but only one had been done in pigments. The designation of "west" for this section would necessitate that the pigmented surface would be on the inside of the tomb chamber, and not outside where it would be exposed to the elements. The characters, which were about five inches square, had first been traced in red on the brick, and then had been incised by chisel. The archaic form of the character for "west" in the inscription of this tile (*Illus. 18, number 1*) has affinities with that found on early bronzes, such as the *San Shih P'an* (860 B.C.), and the *Ch'in Kung Tui*, the cut inscription of which was probably third century B.C., though the bronze and its cast inscription were earlier, and also the Stone Drums, which are probably fifth century B.C. or earlier.

One piece of negative evidence should be noted in the fact that no design of the *wu-shu* cash is found on these tiles, while it was commonly used on the later tiles. (*Plates* CXIX & CXXIV.) The

wu-shu currency is considered to have originated in the reign of Wu Ti (140-86 B.C.), but its minting and use continued over a period of several centuries.

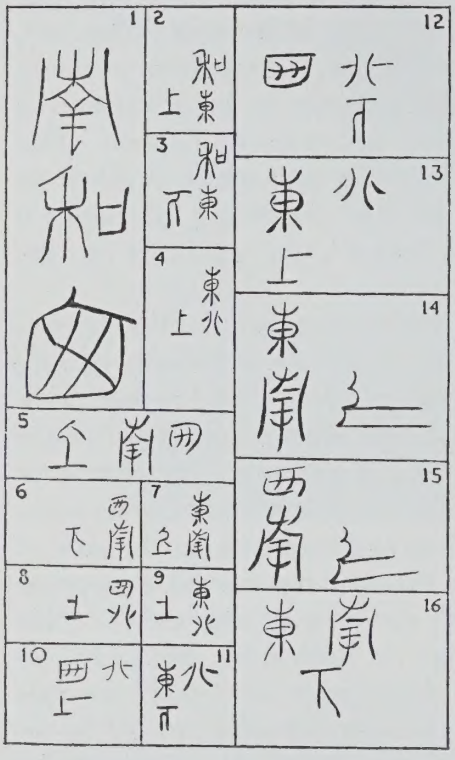


Illustration 18

Inscriptions from tile surfaces.

Translations of the Table of Inscriptions of Illustration 18

1.	South harmony west
2.	Harmony east upper
3.	Harmony east lower
4, 9, & 13.	East north upper
5 & 15.	West south upper
6.	West south lower
7 & 14.	East south upper
8 & 10.	West north upper
11.	East north lower
12.	West north lower
16.	East south lower

Notes on the Inscriptions

The inscription number 1 was cut on the taller vertical end of the coloured triangular tile (*Illus. 12*) and is referred to above.

Inscriptions 2 to 16 were written by brush in red pigment on the faces of the rectangular tiles.

Number 2 was probably the east end upper tile on the south or "harmony" wall, and number 3 would be placed under the latter.

Numbers 4, 9, and 13, each written in a variant form though

meaning the same, would each be from a different tomb, the writing being done by different individuals. The same applies to numbers 7 and 14, and 8 and 10 respectively. Numbers 8 and 9 would probably be from the same set, as also 10, 11, 12, and 13.

An examination of the writing of these inscriptions reveals at least three styles and variations of hand-writing, from which it would appear that the inscribed tiles came from three or more different tombs.

A scholar poor I first began,
Now aged still I'm study bent.
Though eye-sight daily weakeneth,
The love for letters never ends.

Teachings true and false there are;
Opinions clash as armies.
Fightings, without drums or flags:
Battles heated none the less.

Ceaseless study is a labour of love,
In which I forget to eat and drink.
Scanning the page by light of fire,
Of hardship and dearth I cease to think.

When truth at last is understood,
Paper and pencil will I destroy.
But now what matters weariness,
If I my life can thus employ?

Study blots out the world's confusion,
Makes me forget what I feign would not see;
Suffices me both in favour or evil,
Gives happiness constant and unmixed to me.

"Study" by Ou-yang Hsiu, A.D. *1007-1072.*

V

TECHNIQUE OF MAKING THE TILES

THE decorated tiles were of two shapes, rectangular and triangular, with the ornamentation usually on both large surfaces, and sometimes also on the narrow sides. They were hollow, grey in colour, and made of smooth clay baked to the hardness of brick. The rectangular ones ranged from three feet to six feet in length, one and a half feet to two feet in width, and were all six inches thick.

At one end they were pierced with two round holes three to four inches in diameter, and at the other end there was an oblong opening two and a half inches wide and from fourteen to twenty inches long, according to the width of the tile. (*Illus. 13.*) All end openings had been cut in the clay after moulding and before burning, and the oblong openings had serrated edges, apparently for the purpose of preventing any slipping in the hand when the tile was moved. Apart from their use in the moving of the tiles, the end openings also were doubtless used to fasten the tiles in position, by ropes or poles thrust through them.

The triangular tiles were for entrance archways, a pair being placed together to form the gable end. They were right-angled, and their size generally was 2′9″ by 3′2″ by 4′2″, and six inches in thickness. The taller vertical side was pierced with two holes, while the opposite small end was extended and squared off and pierced with one hole. (*Illus. 12.*)

The tiles were all formed in wooden moulds, and were accurately rectangular with sharp corners. Probably one surface and the sides were first tamped into the mould, the clay being about an inch in thickness, and then the slab of the other surface, somewhat dry and firm enough to handle, was attached to the lower part with wet clay. This is evident from the sagging of some of the surfaces, and the fact that in some of the broken tiles the cleavage had taken place where the surface slab had been attached.

The ends and unsmoothed parts of the tile surfaces sometimes show the grain of the wooden mould, or the weave of the reed mat or coarse linen cloth which had lined the mould.

The tiles were made hollow, for the obvious purpose of conserving material and reducing the weight. A solid block of six cubic feet of clay would be of considerable weight and difficult to move, and as it was each hollow tile required at least two men to handle it.

When the clay was sufficiently hard the unbaked tile would be removed from the mould, the surfaces moistened with water and carefully smoothed to take the impress of the stamps, and after these had been applied and the surfaces dried off and hardened, the tile would be stacked in the kiln for burning. The burning must have been very carefully done, for large though they are the colour and hardness of these brick tiles are of excellent uniformity.

Owing to their great weight and difficulty in handling, most of the tiles exported from China have been sawn in two, so that they have appeared in Europe and America in the form of half-tile slabs.

VI

STAMPS AND DESIGNS

THE composition of the pictures reveals a sweep and dignity which are impressive, while the sureness and expressiveness of line are fascinating. There is almost a complete absence of the third dimension, the figures being treated like shadows thrown on a wall, as reflections rather than living creatures. Yet the silhouettes of animals and human beings are seldom in repose. In fact the most striking characteristic of the animate figures is that they are full of movement and in most cases intensely active. It would seem as if the main objective of the artist was to represent movement, and in this he was wonderfully successful.

The headlong rush of horse or hare or deer (*Plates* XX & XLIX), the potential energy of hound or tiger (*Plates* LXXXVII & XCIII), the flight of birds (*Plates* X & XXVIII), the tense activity of the hunter (*Plates* III & LXIII), and the dignified pace of the scholar and the aged (*Plates* LX & LXI), all give reality and charm to these pictures of the life of ancient China as the artist visualized it twenty-two centuries ago.

The compositions in general seem to be a blend of two styles, one the naturalistic in which the nomadic costumes and activities dominate, and the other the stylistic in which Chinese ceremonial conventions prevail. The latter tends to the heraldic, and it is startling to find at so early a date, stylizations of birds (*Plates* CVI & CVII) or dragons (*Plates* LXXX & LXXXI) or horses (*Plates* LXXVI & LXXVII) so thoroughly sophisticated as to bear comparison with the highest standards of European heraldry.

An examination of the patterns shows the method followed in applying the ornamentation. This was not done by incision with a pointed instrument as was supposed, but by wooden stamps on which the design had been carved in low relief in a fine clear-cut linear style. (*Plate* XLV.)

The artist no doubt would first draw the design by brush on

the flat surface of the block, and then would gouge out the background leaving the design in low relief. Such a technique required a high level of knowledge in the matter of drawing, a keen sense of form, and great care in the management of surface contour.

The wooden stamps were not always cut from one piece of wood, but sometimes were built up with sections, either vertically or horizontally in relation to design. These sections could not be glued together as they had to be used on damp clay, but they were joined probably by a tongue-and-groove method. The marks of the adjoining pieces are seen in the imprint, when sometimes the tongue had worked loose and moved along the groove, so that the parts of the design though parallel are out of alignment. (*Plate* LXXXI.) Oftentimes one section had worked loose so that when the stamp was applied one part of the design was accurate and clear, while the other part showed a double or indistinct impression. (*Plate* LVI.) Where the design had to be cut across the grain of the wood, parts of the relief would sometimes split off, and this is seen in the gaps of the linear design. (*Plate* XLVI.)

The stamps for the decorative borders were of various widths and lengths, some being only three inches long while others were nine inches. One border decoration was a slanting-cord pattern (*Plate* CXV*b*), probably applied by a wooden handle which had been wound with twine. Such twine-wound stamps, used in Han times to make cord patterns, were obtained from the Lo-lang tombs. (*Preliminary Excavations in the Ancient Lo-lang District, Vol.* IV, *by the Government of Korea.*)

Having decided upon the border to be used on a tile, and the design in general, the artisan would prepare the surface of the unbaked tile by dampening it with water and smoothing it off to a consistency suitable for receiving the impression. He would then with a cord mark a line parallel with the edge and at the proper width for the intended border. This is evident by the twisted cord pattern on the border lines. The border pattern would then be applied, to be followed by filling in and stamping the designs in the central field according to the picture in mind. The larger objects would first be stamped, such as trees and horses and men, followed by the smaller objects.

The stamp of each object was of one form only, but by judicious placing it gave the appearance of various forms. For instance a hare may be running along the ground (*Plate* XX), or springing over an obstacle, or in the jaws of a dog (*Plate* XCIV), or bowled over on its back, but the one stamp served for all.

In the case of one of the deer, a stamp showed an arrow piercing the back, and this is always seen in deer immediately in front of the archer, but it has usually been thumbed out of the soft clay from the deer not immediately pursued. (*Plate* III.)

One of the most effective and natural of the groupings is that of the flying geese in the triangular tiles. The geese are in flying formation except where the hunting dog enters the picture, and there the stamping depicts very realistically the confusion of the flock at that point. (*Plates* VIII & IX.) There are four different stamps for geese, a large single one and a smaller single one (*Plate* X), and two showing the geese in pairs. (*Plates* XI & XXIII.)

Some of the human figures appear to be left-handed, but this is probably due to a reversal of the image, from a copy made from the impress of the original stamp.

As already mentioned the tiles with these designs are found in a very limited area, and a study of the artistic and technical aspects of the pictures cannot fail to convince one that they had their origin in one artist, who, of course, would be assisted in the technical side of the work by associates.

The designs of some of the tiles had been coloured with pigments, mainly red and white on the natural grey background (*see Frontispiece A*), and some of the borders had been touched with the same chalky-white wash.

The triangular tile of polychrome decoration (*Illus. 12*) had been coloured with three additional colours, namely, blue, yellow, and lavender. It is significant that from this district have come to light small sticks of what may be the pigment such as was used to colour the tiles, and they came with various materials of supposedly pre-Ch'in date. These sticks were hexagonal, about a half an inch in diameter and some two or more inches long, of a material like compacted "fuller's earth", which could be scraped into a powder, and readily applied in some glutinous base.

It is worth noting that in the Biography of Li Ssu of the third century B.C., given in the *Shih Chi*, a reference is made to cinnabar and blue of Western Shu (*Szu-ch'uan*), which were utilized for painted decoration. (*China's First Unifier, Derk Bodde, Leiden, 1938, p. 19.*)

Red as the sky
That at sunset glows
Beyond the city walls.

Green as the pine
That rises pure
Out of the swirling mists.

Black as the cloud
That threatens rain
On a gloomy autumn day.

White as the snow
That heaps in drifts
On fabled Yao Chi's shore.

Song of the Four Colours; Wang Jung, A.D., *479-501.*
Trans. by H. H. Hart: The Hundred Names.

VII

HUMAN FIGURES

THE human figures represented in the tile pictures may be arranged in two groups, civilian and military or official. In these pictures no decorations are found on the costumes of the civilians, while those of the others, which include hunters as well as soldiers and possibly military officials, are decorated with embroidery, and weapons are carried. This is in keeping with historical facts, for in the History of the Former Han, in 199 B.C., merchants were forbidden to wear brocade, embroidery, or flowered silk, or to carry weapons, or to ride horseback. (*History of the Former Han Dynasty, Homer H. Dubs, Baltimore, 1938, p. 119.*)

Amongst the civilians are to be found an old woman, with long staff, in the act of meeting a young woman (*Plate* LVII); an old man with pointed beard and elaborate head-dress, carrying a similar staff (*Plate* LIX); and two scholars, one of whom is an elderly man with pointed beard (*Plate* LX), and the other a younger man, who carries a Bamboo Book containing six "leaves". (*Plate* LXI.) This scholar is carrying the book in the correct ceremonial manner, that is, to hold it in both hands which are covered, in the same way that an official would carry his tablet (*kuei*).

The staff, the length and style of which were carefully regulated by ceremonial rules, could be carried only by elderly persons or chief mourners. In this case it was tipped at the lower end, and the top was decorated for a foot or more of its length with ring design.

According to the Book of Rites, correct demeanour was required in all circumstances, and it reads: "When walking erect, the body was yet bent, and the chin projected like the eaves of a house, and their advance was straight as an arrow." (*Li Chi, Bk. XI, Vol. 2, p. 25; Legge.*) This is exactly how the scholar is depicted on the tile. (*Plate* LX.)

The costume of the civilian is trousers, with long ankle-length

robe tied round the waist by a girdle, shoes with upturned toes, and head-dress of various styles.

One figure carrying a staff (*Plate* LXII) is dressed like one of the civilians (*Plate* LIX), except that he carries a short sword or dagger, and so might be included in the military group. His staff is different from the others, and seems to be tipped with a tassel or tuft of hair, while his head-dress is horn-shaped, with a tuft or bow in front. The ties of his head-dress stream back over his left shoulder. Is it possible that this is a charioteer, and that he carries the standard with coloured tassel that was set up in the chariot he drove? In The Odes it reads:

> Our prince's chariots are a thousand,
> And in each are the vermilion tassels and the green
> bands of the two spears and two bows.
> *Odes of Lu, Number 300; Legge.*

In his foot-note Dr. Legge says that each chariot contained three men, the charioteer in the middle, with a spearman on the right, and an archer on his left.

In the Royal Ontario Museum is a group of small bronze kneeling figures, of the fifth century B.C., from Old Lo-yang, which should be compared with the civilian figures on the tiles. (*Tombs of Old Lo-yang, Shanghai, 1934, pp. 106-107; White.*) The bronze figures have various forms of head-dress, which in some cases are tied under the chin. They wear the long robe, crossed over at the breast and secured round the waist with a girdle, which is sometimes tied by bow knot, and in one case is fastened by a girdle hook. It has been assumed that hooks were used in ancient China mainly to fasten the robe at the shoulder, but all the evidence points to the fact that in B.C. times the garment was crossed over the breast, and the hooks were used as girdle hooks, or to suspend swords at the waist (*Plate* LXII), or knives and various small objects carried on the person. (*Li Chi, Bk.* X.)

In the military or hunting group there are three men on horseback, two of whom are mounted archers. Of these latter one wears a pointed Scythian cap (*Plate* XLIX), while the other has a head-dress with a two-feathered plume, and carries an arrow quiver on his back. (*Plate* LXXII.)

On an inlaid bronze mirror from Chin Ts'un, now in the Marquis Hosokawa Collection, there is depicted a mounted warrior, armed with a short two-edged sword, who wears a head-dress with two plumes, tied under the chin. (*L'étude sur le miroir antérieur à la dynastie des Han, Kyoto, 1935, Plate* XXVI*; Umehara.*)

The third horseman seems not to be armed, and wears a large quilted cap, probably for winter use. (*Plate* LXXIII.)

Three types wear short knee-length trousers, with embroidered band above the knees, and on the cuffs of the tunic, and on the collar of the latter. One of these, standing on a dragon (*Plate* LXXX), is equipped with shield and short two-edged sword; another is an archer, with upper half of body reverted and in the act of loosing an arrow (*Plate* LXIII); while the third is holding a line attached to a horse. (*Plate* LVI.) On a tile of this same group two of the latter are shown holding a tiger on the leash. (*Illus. 23.*)

The above are all of nomadic character, the remainder being of the more conventionalized or Chinese style, and of these there are also three figures.

One is that of a soldier wearing a sword and carrying a pike (*chi*), with the lateral butt of the weapon facing outwards, and without a tassel. The ties of his head-dress are fastened under his chin. This type is depicted in two profiles, left and right. (*Plates* LXIV & LXV.)

Another in voluminous robes, with decorated girdle belt, and head-dress held by ties, carries no sword, but holds a tasselled dagger-axe (*ko*), with the butt of the weapon facing inward. (*Plate* LXVI.) The cross-lacing of the dagger-axe of this soldier shows how the thongs were used to fasten the weapon to the shaft, and the tassels are doubtless vestigial developments of the ends of the thongs. (*Illus. 22.*)

According to the Book of Rites the ties of the caps or head-dresses were of different colours according to rank, and apparently, when the officer was not on duty, they were sometimes allowed to remain untied. It reads: "When business called them, the strings [of the caps] were tied and their ends allowed to hang down." (*Li Chi, Bk.* XI, *p. 10; Legge.*) In this section of the *Li Chi* are

regulations in great detail concerning style and dimensions of costumes.

A third type of soldier is similar to the latter (*Plate* LXVII), the main difference being in the sword which is carried by this man, and the fact that the ties of his cap come well out in front of his ear. The ends of his girdle also extend well down, as those of a high official should do. (*Li Chi, Bk.* XI, *pp. 15-16; Legge.*)

Only these three soldiers are definitely Chinese in type, and they carry the distinctively Chinese weapons, the dagger-axe (*ko*) and the pike (*chi*). As pointed out above, they are carried in different ways, the axe with the butt facing inward, and the pike with the butt facing outward. The latter butt is also square-ended, which is a type not known, and may be due to the fact that it was ensheathed. (*Cp. Plate* CXXII.)

The key to the explanation of the two positions in which these weapons were held may be sought in the official requirements governing ceremonial attitudes and actions, which included positions of weapons; but the use of the two positions given on the tiles is as yet unknown. (*Cp. Li Chi, Bk.* I, *Sec. 1, Pt.* IV.)

In the stone carvings of the Hsiao-t'ang Shan tomb-shrine, possibly dating to the second century B.C., the pike (*chi*) similar to the one in the tile pictures is carried by Chinese soldiers, both mounted and walking, and in both cases the butt of the weapon faces frontward as on the tiles. (*Plate* CXXV.)

Weapons and equipment will be further described in the following chapter.

Hunting in the Lo River Valley

Our chariots are strong,
Our horses well-matched;
With strong teams for each,
We yoke and move east.

The hunting chariots are good,
The teams in condition;
Eastwards spread the grasslands,
Where we yoke for the hunt.

The masters of the chase,
With chosen followers clamouring,
Set up the station banners,
And proceed to hunt in Ao.

The four-horse teams are harnessed,
And their four large steeds are strong.
Red buskins, metal-shod shoes,—
All the glamour of a general audience!

The thumb-rings and armlets are fitted;
The bows and the arrows adjusted;
Together the archers take action:
Help us to pile up the game!

The Odes, Number 179; Ninth century B.C.

Illustration 19

Pottery horse of the T'ang Dynasty. This horse in general is similar to the horses of the tiles, and shows the same tail and mane treatment, though possibly a thousand years later. (*Chapter* IX.)

(*Royal Ontario Museum Collection*)

Illustration 20

Bronze flattened bottle of the Warring States period. It has on one side the design of a tiger, and on the other that of a dragon, with a variant form of the character *ta* "great" above each of them.

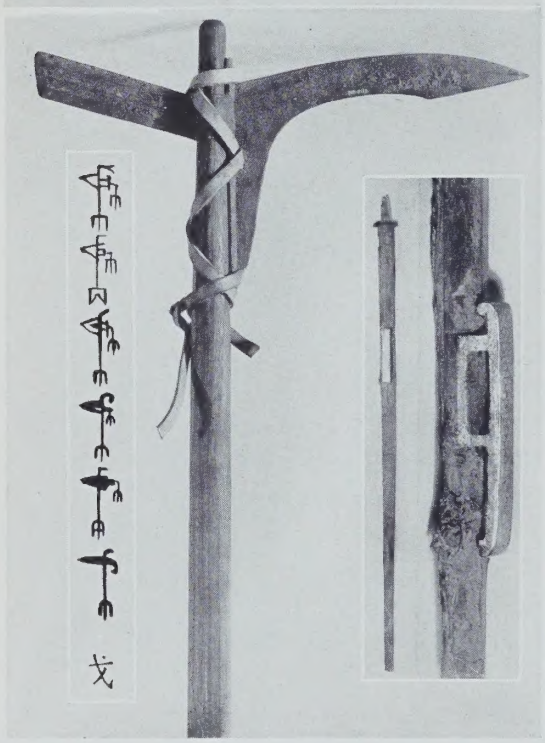
The same variant form of this character was written at the end of one of the tiles, in association with *wang* "king", that is "Great King", a name often applied to the tiger. (*Cp. inset characters.*)

The West was the place of the tiger, and the use of *ta wang* written on the tile doubtless designated this end to be placed at the west. (*Chapter* IV.)

(*Chinese Government Collection*)

Illustration 21

Bronze S-shaped bit-guards of the Warring States period (402-221 B.C.) from the Lo River Valley, and similar to those of the mounted archers of the tiles. (*Plate* LXXIII.) (*R.O.M.A. Collection*)



A B

Illustration 22

Bronze dagger-axe of *ko* type, from Lo River Valley. (*Chapter* VIII, *Sec. 1.*)

The ends of the tying thongs very early evolved into decorative tassels.

Inset A—Pictographs of tasselated *ko*, cast on Shang bronzes.

Inset B—Bronze sword in sheath, probably of Former Han period, showing jade girdle plaque attached to sheath.

(*Chapter* VIII, *Sec. 5.*) (*R.O.M.A. Collection*)

VIII

WEAPONS AND EQUIPMENT

IN a letter addressed to the editor of the *China Journal* and published in that journal in January, 1933, Dr. Carl W. Bishop of the Smithsonian Institute has the following to say concerning the rubbings of these Honan tiles:

I have been much struck with your note on "The Art of Ancient China" illustrated with the new rubbings from Honan. The representations both of men and of animals are wonderfully drawn and altogether delightful; I am in hearty accord with all you say about them. May I point out that they are also of decided historical and ethnological significance?

We know from the History of Ssu-ma Ch'ien that the state of Chao adopted the use of horse-archers from its steppe neighbours about 300 B.C. I know of no contemporaneous evidence that the state of Ch'in did likewise; but it is inherently likely that it did, and I have often thought that it must have been in part the possession of that arm which gave the Ch'in armies such a great military preponderance in the wars which led to the founding of the Chinese Empire by Ch'in Shih Huang. The mounted figures in the new rubbings would indicate that my surmise was correct—that the Ch'ins did have horse-archers.

It is interesting to note that these same figures are shown riding not with saddles but with saddle-pads and without stirrups. The question of the first appearance of the stirrup in China has been discussed by Hirth, Pelliot, Laufer and others. I believe I was the first to point out, some years ago, that on the kneeling figure of a water-buffalo at the tomb of Ho Ch'ü-ping (d. 117 B.C.) in Shensi, there is represented a saddle-pad with stirrups. But there appears to be no notice of the latter in Chinese literature until well after the Han Dynasty. In a somewhat similar way in the Occident stirrups are first mentioned by the Byzantine Emperor Maurice, late in the sixth century A.D., but they have actually been found in a tomb (probably Sarmatian) in Southern Russia, of perhaps the first century.

The mounted horses shown in the rubbings are equipped exactly like those of the Scythians of Herodotus (fifth century B.C.), with saddle-pads, bits, and bridles; while their riders use the composite or reflex bow, the characteristic weapon of the Central Asiatic nomad. They also wear a conical cap like that depicted in Greek art as worn by centaurs; certain Assyrian

reliefs show similar caps on the heads of horse-archer peoples dwelling to the north-east of Mesopotamia.

In view of the importance of these rubbings, it is highly desirable to date them as closely as possible.

The above is quoted at length because of the valuable references to items of equipment represented on the tiles, and with this as a background the following detailed list is submitted, with notes on various items:

A. Weapons

1. Dagger-axe (*ko*). (*Plates* LXVI & LXVII.)

This bronze weapon in various types was in common use throughout the Shang Dynasty II (1400-1122 B.C.), the Chou Dynasty I, II, and III (1122-206 B.C., inc. Ch'in), and the Han Dynasty, both Former and Later (206 B.C.-A.D. 221). The type sequence in its development over this long period is fairly well established, and this has been recorded by the Reverend James M. Menzies, Professor of Archaeology in Cheeloo University, and Research Assistant in the Royal Ontario Museum. The two weapons here depicted are styles current in the fourth and third centuries B.C. The chief characteristic of the dagger-axe is that it was a stabbing weapon, used as a dagger would be used if it were attached transversely to a wooden handle and wielded as an axe. The butt of the weapon, which in most types pierced the wooden handle and was an important factor in its hafting, was sometimes modified to form a second stabbing or cutting point. The handle in earlier times was probably about three feet long, but at the time these tiles were made it was about six feet long. It does not appear on the later tiles as far as is known, but its place is taken by the pike or *chi*, and this seems to be the case with the stone carvings of Hsiao-t'ang Shan and Wu Liang Ssu.

Specimens of the dagger-axe, covering its long sequence from Shang to Han, are to be found in the East Asiatic Collection of the Royal Ontario Museum.

Further particulars concerning this weapon are given in the previous chapter.

2. Long-staffed pike (*chi*). (*Plate* LXVIII.)

This weapon is similar in appearance to the dagger-axe (*ko*), but is used differently. It first appears in the period of the Warring States, and is one of the most generally used weapons of that and of the Former Han period. It was often confused with the dagger-axe, as is known by the interchange of the characters *ko* and *chi* in the records and inscriptions of the period.

The *chi* is a lance point with a sharpened lateral branching from it, and a cutting edge on the side opposite to the lateral. This cutting edge was sometimes serrated, as in the type depicted on the tiles. (*Plate* LXVIII.) The weapon was used in three ways,—to thrust as a spear, to stab as a dagger-axe, and to slash as a sword or knife. The handle of the *chi* given on the tiles would be about six feet in length, as would be that of the *ko*, but in the later tiles (*Plates* CXXI & CXXII), and also on the stone carvings of Hsiao-t'ang Shan and Wu Liang Ssu, in Shantung, the handles for this weapon are found both very long and very short. As mentioned in the preceding chapter the square end of the lateral butt of the *chi* pictured on the tiles is a puzzle, and the only explanation so far acceptable is that it was intended to show the covering of its sheath. A *chi* in the remains of its sheath was among the material excavated in Lo-lang. (*Cp. Plate* CXXV.)

3. Bow (*kung*) and arrows and cases. (*Plate* LXXII.)

The bow is the composite or reflex bow, built up of horn, sinew, and wood, which goes into a strongly reversed form when unstrung. It was in common use among the nomadic tribes of Central Asia, but China cannot be said to have obtained it from the nomads, for it has continued in use throughout the Shang and Chou dynasties. In early literature there are many references to the "horn bow" (*The Odes, Numbers 223 and 299*) and to archery.

The arrows are shown in three types, the tanged point (*Plate* LXIII), probably the triangular point (*Plate* LXXII), and the simple point. (*Plate* XLIX.) Specimens of the three types, as well as archers' thumb rings, in bronze, jade, and bone, are in the Chinese collection of the Museum. An arrow embedded in the back of a

deer (*Plate* XCI) shows a thickened end which may be the "feathering" of the arrow.

A quiver is shown on the back of a mounted archer (*Plate* LXXII), and what appears to be a bow-case with applied decoration is fastened by his right leg.

No cross-bow is found in these pictures, but in later tiles (*Plate* CXIX) it is depicted with the archer standing on the bow with both feet, and using both hands to string the bow, meanwhile holding the arrow in his mouth. This depiction is on a tile not earlier than 140 B.C., as evidenced by the *wu-shu* cash on the tile.

Literary references to the use of the cross-bow in Ch'in times are known, one well-known historical statement being that with regard to the cross-bows set up in the tomb of Ch'in Shih Huang.

4. Shield (*kan*). (*Plate* LXXX.)

The shield likewise was in common use in China in the Shang Dynasty and down through the centuries. Only one is depicted on the tiles (*Plate* LXXXII) but various types are found on later Han tiles (*Plate* CXXII*a*), and are found in profusion on the clay figurines from Wei to T'ang. From literary references it is learnt that the favourite covering for them was the hide of the rhinoceros (*hsi*), which in this case is considered by some to be a bovid animal.

5. Sword (*chien*). (*Plates* LXIV & LXXX.)

Axes, dagger-axes, spears, and knives, all in bronze or jade, were common in the Shang Dynasty, but bronze swords do not appear in China until the middle Chou, and iron swords much later. The sword on the tiles is the short two-edged bronze sword, not that of the ringed handle, which was later in the Han period, but that which had a jade or metal button at the end, and ridges on the handle, around which twine was criss-crossed. (*Plate* LXV.) The sword was carried in a scabbard, tipped at the end, and was attached to the girdle belt by a jade plaque fastened to the scabbard about one-third of its length down from the handle. (*Illus. 22.*) This would bring the sword handle high up by the breast of the wearer, as is seen in the pictures. The only exception is that of a very short sword or dagger (*Plate* LXII) which is suspended from the girdle belt, probably by a belt hook. Kao-tsu, the first

emperor of the Former Han (206 B.C.), boasted that he had "conquered the world wearing the plain clothes of a humble citizen and wielding the three foot sword". This sword was the type depicted on the tiles, and its common length was three feet of that time, which would be 27 English inches. Such a sword, measuring exactly 27 inches, obtained from Old Lo-yang, and dating about the end of the fifth century B.C., is now in the Royal Ontario Museum. (*Tombs of Old Lo-yang, Shanghai, 1934, p. 99 and Pl.* LXVII; *White.*)

On the later tiles (*Plate* CXXII*b*) is found a type of double-handled sword, very long, which was probably made of iron and had a bronze guard. Such long iron swords are also to be seen in the East Asiatic Collection of the Museum.

B. Horse Trappings

6. Bridle.

This is found with reins (*Plates* XLIX & LXXIII), with leading line, which is not stamped but incised separately (*Plate* LXIX), and without reins or line. (*Plate* LXXIV.)

Bit-guards of S shape are evident (*Plate* LXXIII), of a type quite commonly found in Western Honan. (*Illus. 21.*)

Blinkers are also seen on the pictures, for which so far no archaeological material has been forthcoming. (*Plates* LXXVIII & LXXIX.)

7. Saddle-pad.

This is not provided with saddle, nor are there stirrups, and the pad is fastened by breast strap and crupper, and is under-girthed. (*Plate* LXXII.) The figures on the Hsiao-t'ang Shan stone carvings not only have saddle-pads but most of the horses seem to be equipped with saddle.

C. Various

8. Animal collars. Dog. (*Plate* XCIII.) Tiger. (*Plate* LXXXVI *and Illus. 23.*)

9. Staves. (*Plates* LVIII, LIX, & LXII.)

10. Bamboo Book. (*Plate* LXI.)

This is a unique illustration of the early Chinese book. In the Shang period writing was incised on bone and tortoise shell, and a lesser amount was written on bone and stone, and probably bamboo or wooden strips. Writing on bamboo or wood was the common practice in the Chou Dynasty, and certain historical and classical writings of this kind are known as the Bamboo Books. The leaves of these books were strung together by thongs, and the ancient pictograph designating such a book or record, was of several parallel lines bound together with a loop which represented the thong. The present character *ts'ê* (a volume, writing tablet, list) is a stylization of the early pictograph.

Illustration 23

Sketch, from tile, of hunting tiger held on leash. (*Chapter XI.*)

(*Mythes et symboles lunaires, by Hentze and Kühn, 1932, p. 157, Fig. 148, Plate VII.*)

In connection with this subject it should be noted that many weapons and objects of common use are not found in the tile pictures; such as axes, spears, and knives among the weapons, or sacrificial vessels, musical instruments, and farming and domestic implements in general. No chariots are evident, though they were common, and are seen in great variety in the late tiles. (*Plate* CXX.) Chariots were used in the Shang Dynasty, and preceded cavalry, which does not appear to have been used by the Chinese before the fourth century B.C.

Battle

"We grasp our battle-spears: we don our breast-plates of hide.
The axles of our chariots touch: our short swords meet.
Standards obscure the sun: the foe rolls up like clouds.
Arrows fall thick: the warriors press forward,
They menace our ranks: they break our line.
The left-hand trace-horse is dead: the one on the right is smitten.
The fallen horses block our wheels: they impede the yoke-horses!"

They grasp their jade drum-sticks: they beat the sounding drums.
Heaven decrees their fall: the dread Powers are angry.

The warriors are all dead: they lie on the moor-field.
They issued but shall not enter: they went but shall not return.
The plains are flat and wide: the way home is long.

Their swords lie beside them: their black bows, in their hand.
Though their limbs were torn, their hearts could not be repressed.

They were more than brave: they were inspired with the spirit of "*Wu*".
Steadfast to the end, they could not be daunted.
Their bodies were stricken, but their souls have taken Immortality—
Captains among the ghosts, heroes among the dead.

Ch'ü Yüan, 332-295 B.C.
Trans. by Arthur Waley: 170 Chinese Poems.

IX

HORSES

THE horses of these pictures are magnificent creatures, and the fine artistry expressed in their accurate delineation, and the sense of action and spirit felt in them, are of a quality probably unsurpassed by anything of a similar kind.

The type of horse depicted is not that usually considered as indigenous to China, and is probably an importation from the West.

The so-called North China or Mongolian pony, *Equus prjevolskii*, is considered indigenous to Chinese Turkestan and West Mongolia, but it is a very different horse from those pictured on the tiles, with the possible exception of one small long-tailed pony. (*Plate* XLV.)

Two other species, *Equus caballus* and *Equus hemionus*, belong to Chinese Turkestan.

Professor W. Perceval Yetts has shown that horses of an exceptionally fine type were introduced into China in large numbers in the second century B.C., and that these doubtless came from Ferghāna and adjacent lands. (*The Horse: A Factor in Early Chinese History, by W. P. Yetts; Eurasia Septentrionatis Antiqua*, IX, *1934, pp. 231-255.*)

It would be safe to assume that horses were also imported into China long before the second century B.C., for early Chinese literature would seem to imply that horses of good quality had been brought into China continuously over a long period of time.

The Odes speak of the "fat and large stallions", and the "strong carriage horses", of all descriptions (*Ode, Number 297*), and of the "fat and strong chestnut teams, looking so grand". (*Odes, Numbers 298 and 299.*)

Dr. J. Legge, in a foot-note to Ode 180, makes the following remarks concerning the breeding of horses for the Court in ancient China. "In the Chou Li, on the duties of the officer who had

charge of the royal studs, we are told that in spring he sacrificed to the 'Father of horses', the Spirit presiding in the four stars of Scorpio, 'the dragon horse of the sky'; in summer, to the first breeder of horses; in autumn, to him who first subjected horses to the chariot; and in winter, to the Spirit ill-affected to horses."

One of the most interesting records, which reveals the profusion of good horses in B.C. times, is that of "The Travels of Emperor Mu". (*N.C.B.*, *R.A.S.*, *Volumes* LXIV-LXV.) King Mu ruled the Chou State from 1001 to 946 B.C., and during that time travelled very extensively through the outlying territories of the country, particularly in the West. His chariot was drawn by his eight famous steeds, but it is also interesting to read of the great numbers of "good horses" which were offered as tribute or exchanged as presents. The record was not written until some centuries later, but still in B.C. times, and thus the reference to the prevalence of good horses would be in keeping with conditions such as apparently existed at the time the tiles were made.

Horses in sculpture, which show affinities with the horses of the tiles, are known to belong approximately to the same period, such as a small bronze horse of the fifth century B.C. (*Illus. 25*) from Old Lo-yang (*Tombs of Old Lo-yang, 1934, Pl.* LXXXIV; *White*); and also a life-size stone sculpture of a short-legged horse, at the tomb of General Ho Ch'ü-ping, who died 117 B.C., near Sianfu. (*History of Early Chinese Art, Vol.* II, *by O. Sirén.*)

Professor Yetts, in his article mentioned above, describes in detail a battle scene between nomadic and Chinese cavalry, depicted on the stone carvings of Hsiao-t'ang Shan, which became known through M. Chavannes' great work. The horses and their equipment, and the human figures, both in costume and weapons, are remarkably like those of the tiles. The Chinese, though they ride horseback and use the bow and the *chi*, do not use the *ko*, while their horses seem to have saddles as well as saddle-pads. These, as well as other points which could be mentioned, seem to make the stone carvings later than the tiles, and yet they are essentially the same in spirit and style. Although the Chinese in the scene have adopted nomadic dress and practice in part, this should occasion no surprise, for, as Dr. Yetts points out, the

Chinese began to adopt nomad dress for their mounted troops at the end of the fourth century B.C.

No definite date is accepted for the Hsiao-t'ang Shan stone carvings, but they cannot be earlier than the second century B.C., and probably not later than the beginning of the second century A.D.

The Wu Liang Ssu stone carvings, which also depict horses (*Plate* CXXVI) are definitely dated at A.D. 149.

The horses of the tiles are in two groups, one of a rigid conventional style (*Plate* LXXVI) and the other of a life-like naturalistic style. (*Plate* LXIX.)

The stylized knot design on the sides of a horse probably represents dappling (*Plate* LXXV), the wing designs bespeak the capacity for speed (*Plate* LXXVII), and the spiral lines on the haunches and shoulders (*Plates* LXXVIII & LXXIX) point to a concentration of muscular energy and strength. This latter is noticeable on the Ho Ch'ü-ping sculptures, and the bronze horse from Lo-yang (*Illus. 25*), as well as on the T'ang pottery horses. (*Illus. 19.*)

The artist was not so happy in his delineation of colts (*Plate* LIII), for they appear to be mature horses simply reduced in size.

The "flying gallop" (*Plates* LXXII & LXXIII) and other matters associated with the question of Animal Style will be considered in a later chapter.

There are no chariot horses, but horses mounted by archers (*Plates* LXXII & LXXIII) seem all to be equipped like those of the Scythians of Herodotus, with bit and bridle and saddle-pad (*Plate* LXXII), while some of the stylized group are wearing blinkers, as mentioned previously. (*Plates* LXXVIII & LXXIX.)

The treatment of tail and mane is interesting, for apart from a natural tail, some of the horses seem to have their tails docked or at any rate shaved (*Plate* LXXVI), and there is evidence of a braided tail (*Plate* LXXI), while notched and clipped manes are common. (*Plate* LXXV.)

This type of horse, and the fashion of its equipment and tail and mane dressing, seems to have been continuous throughout

China's history, even to modern times. The most striking parallels are found in the Han-Wei period (A.D. 2nd to 5th centuries) (*Illus. 26*) and that of the T'ang period (6th to 9th centuries). The horses of the latter period are very similar to those of the tiles, even to the clipped and notched manes, and the shaved or braided tails (*Illus. 19*), though the horse trappings are more sophisticated.

Powerful are our stallions
On the prairie lands;
  Powerful indeed!
There are piebald and chestnut,
Black and bay:
  All superb for the chariot.
Our thoughts of them are unbounded!
O that we may ever have horses so good!

The Odes, Number 297.
Horses of the Marquis of Lu.
Seventh century B.C.

X

DRAGONS

TWO dragons are pictured on the tiles, and they are both to be found on triangular as well as rectangular tiles. That on the triangular tile (*Illus. 12 and Plate* LXXX) is in polychrome of five colours, and a warrior equipped with short sword and shield stands above it. The other side of this tile is decorated with a dragon without the warrior. The same design is found on a rectangular tile (*Plate* LXXXII), one side of which has the warrior-dominated dragon, and the other side the dragon alone. (*Plate* LXXXI.)

The dragons are not identical, but they are similar in spirit and style and size, and their differences are probably due to one being male and the other female.

Professor S. Elisséeff, the Director of Harvard-Yenching Institute, in an article on *motifs* of Chinese bronzes, refers to an article by M. K. Shiratori on the form of the Chinese dragon in which the writer quotes from early Chinese texts. Professor Elisséeff says:

> Among these texts the one which is of the greatest interest to us is taken from the *Ch'êng I-chi* of *Chang Chün-fang* (the preface of 1003): A painter, fairly well known by his paintings of dragons, one day receives a visit from a couple and learns from them that: "There are male and female dragons and their form is not the same: the male has prominent horns, deep severe eyes, a large nose, a pointed mane, abundant scales and a large forepart growing smaller towards the tail. (He vomits) a great many red flames. The female has horns the ends of which are cut off, a flat nose, a straight mane, round eyes, very few scales and a very powerful tail placed under her stomach. When the painter asks how the couple know all this: 'It is because we ourselves are dragons', they reply, and, changing themselves into a pair of phoenixes, they fly away." [In a note, M. K. Shiratori gives an alternative rendering according to which: "The people answer, 'It is because we ourselves are dragons. Pray look at us'. Upon which they changed themselves into a pair of dragons and flew away"; which seems more natural.] The text is

of the Sung dynasty, but it must transmit an old tradition which attributes to the male dragon pointed horns and to the female sawed-off horns.

(*Les motifs des bronzes chinois, by S. Elisséeff, Revue des arts asiatiques, 1933-1934, v. VIII, no. IV, pp. 236-237.*)

This theory seems reasonable and is borne out by recently obtained archaeological material of the Shang Dynasty, from the An-yang area.

The material is altogether Shang II (1400-1122 B.C.), with which also should be included the beginning of Chou, but after that time there is little evidence available of any consequence bearing on the dragon *motif* until roughly the sixth century B.C.

In the Shang period there seem to be two general types of dragon forms, the ordinary dragon (*lung*) of a long, sinuous, lizard-like form, and the smaller dragon called the *k'uei* or *k'uei lung*. Both are found carved on bone and ivory, stone and jade, and cast in the designs of bronze weapons and vessels. Plate scales are to be found in the body decoration of both of these dragons, but the larger *lung* has a wider variety of scales, including the dotted-lozenge (*Illus. 29*) and a sort of swastika rosette design.

Both types are found with pointed horns and with bottle-shaped horns, and no explanation for this has hitherto been forthcoming. It must be remembered that this characteristic is not limited to dragons, but is found also on Shang bovid and bird forms.

A fragment of carved bone recently obtained from An-yang, has depicted on one of its surfaces a *k'uei* dragon with pointed horn, and on the other side another *k'uei* with bottle-shaped horn. (*Illus. 24.*)

It is reasonable to conclude that these are depictions of the male and female *k'uei* respectively. The fact that but one horn is evident does not mean that the animal was unicorn, but is due to the character of the picture, which is silhouette; this is evident from abundant material in the Royal Ontario Museum which reveals pairs of horns on Shang dragons. The same applies to the two feet instead of four, on both the tile dragons and the bone dragons.

The dragons of the tiles have pairs of horns. In the one case (*Plate* LXXXI) they are pointed, like the horns of an ox, and like that of the An-yang bone *k'uei* mentioned above (*Illus. 24*), and we may conclude that this is the male dragon. In the other (*Plate* LXXX) they are not definitely bottle-shaped in the Shang style, but are rounded in a spiral termination, and it is reasonable to conclude that this is a form that later took the place of the earlier Shang style in representing the horns of the female dragon.

(a) Obverse: Female *k'uei* dragon.

(b) Reverse: Male *k'uei* dragon.

Illustration 24

Obverse and reverse of carved bone fragment from An-yang, Honan. Twelfth century B.C. Natural size.

Other differences between the two dragons of the tiles are noticeable by a scrutiny of the male dragon. He lacks a tongue, but is if anything more ornamental than the female, for he has a crest at the back of his head, a slight beard under his neck, and an addition of a peculiar antenna extension above the front shoulder. This extension is long and slender with a sharp hooked end, and is reminiscent of the curved tail of a scorpion.

The origin and development of this mythological animal are subjects outside the limits of this study; suffice it to say that from prehistoric days it appears in history as a fully accepted and highly developed conception. Its pictograph is found on the Oracle

Bones of Shang, and it was one of the Twelve Ornaments used to decorate the Emperor's court robes from earliest days. It became the special emblem of the Emperor, as the phoenix became the special emblem of the Empress.

In Shang times its form follows definite standards, and apparently there were accepted canons governing its delineation. With the wealth of Shang material now at hand, it ought not to be difficult to find approximately the formula of those standards. In its development down through the centuries many of the canons which governed its orthodoxy of form would seem to have been forgotten, so that an endless variety has ensued. At the same time the simpler mythological idea of the dragon became more complex and involved, so that the modern conception is that of great confusion. In literature and in the public mind scores of dragons exist, which are credited with doing all sorts of mysterious and extraordinary things.

Be that as it may, the pair of dragons of the tiles are of a singularly fine design, and in the long course of dragon depiction in China it would be difficult to find their equal.

On the black clouds of heaven,
Roll the chariots of the gods.
Black dragons their steeds,
Feather banners their glory.
Swift their swoop downward,
Like wind or wild horses.
Their escorts,—Green Dragon to left,
White Tiger to right of them.

History of Former Han, 206 B.C.-A.D. 25.

XI

TIGERS AND LEOPARDS

THERE were six different stamps of tigers and leopards used on the tiles, but this does not mean that six species of these animals were represented. As a matter of fact, only two species can be determined, with one undetermined sub-species.

These animals may be grouped in three lots:

1. Tiger. The Manchurian Woolly Tiger is the tiger most commonly found in North China, that is *Felis tigris longipilis*, known as the *lao hu* by the Chinese.

It possesses long, thick fur, of a pale colour, and the animal is of massive build. Its habitat is Manchuria, Korea, Hopei, Shansi, and surrounding areas.

Three of these animals are depicted on the tiles, that of Plate LXXXVII being the most realistic, while that of Plate LXXXVIII is the least so, probably because the latter is pictured in silhouette in the act of springing on its prey, and so only two legs are shown. The third is that of Plate LXXXVI, which bears a collar round its neck, and in Illustration 23 is shown held in leash.

2. The animal of Plate LXXXV is so modified that it suggests an intention to portray a spotted cat, and so should come into the leopard group. If so it would probably be one of the two common sub-species of Chinese leopards, and may possibly be *F. pardus fontanieri*, known in China as the North China Leopard, and by its Chinese name of *chin ch'ien pao* or "gold money leopard". Its habitat is South Shensi and Western Honan. The "red panther" of Ode Number 261 is probably this animal.

On the other hand, this figure may be an attempt to depict the Tortoise Shell Tiger, *Felis macrocelis*, which is striped and spotted in so irregular a way that description is difficult. Its markings vary from stripes to spots and rings. It inhabits parts of Eastern and Southern India, and is also listed among South China tigers.

3. Leopard. The other two animals, on Plates LXXXIII and LXXXIV, are undoubtedly leopards, and are probably the Manchurian Leopard, *F. pardus villosa*, and known by its Chinese name of *yin ch'ien pao* or "silver money leopard", in contrast with the "gold money leopard" mentioned above. Its habitat is Western Honan, Hopei, Shansi, North Shensi, and Kansu.

The question of the use of the leopard and tiger for hunting purposes in ancient China was raised some years ago when these tiles first became known. (*Tombs of Old Lo-yang, Shanghai, 1934, pp. 49-51; White.*)

At that time reference was made to the collars found on the necks of tigers on bronze objects, from at least the sixth century B.C., which seemed to point to the fact that tigers or leopards had been kept in captivity, and that this must be for use in the chase.

References in early Chinese literature to such a practice were not known, but that may have been because they were not looked for. In the Odes there seem to be suggestions at least that the tiger may have been used for that purpose (*Ode, Number 263, verse 4; Number 38, verse 2, with which cp. Number 78, verse 1*), and a search into early literature may provide confirmatory evidence.

Marco Polo records how the Great Khan used leopards, tigers, lynxes, and eagles in hunting. (*Marco Polo, Vol. I, p. 397, Yule edition by H. Cordier.*) This was in the thirteenth century, and some fifteen centuries after the period in which the tiles were made. M. Cordier in his notes to Marco Polo's record, refers to the early use of the Cheetah or Hunting Leopard in eastern countries, and quotes Sir W. Jones as authority that the Cheetah was first employed in hunting antelopes by Hushing, King of Persia, 865 B.C.

In the hunting scenes of these tiles, the leopard and tiger appeared to be employed by the hunter in the pursuit of deer, and the collar on the neck of at least one of the tigers (*Plate* LXXXVI), seemed to corroborate this assumption. Since then another tile of this set has come to light, which depicts this very tiger, with a leash attached to its collar and held by two men. (*Illus. 23.*) A fragment of a tile, which is done in pigments, is in the collection of M. Gutmann of Berlin, giving the same design of a tiger held

in leash, and provides further valuable evidence towards the determination of this interesting question. (*Mythes et symboles lunaires, by Hentze and Kühn, 1932, Fig. 148, p. 157 and Plates* VII & VIII.)

One night, when dreaming over ancient books,
There came to me a sudden far-off sound
From the south-west. I listened, wondering,
As on it crept: at first a gentle sigh,
Like as a spirit passing; then it swelled
Into the roaring of great waves that smite
The broken vanguard of the cliff: the rage
Of storm-black tigers in the startled night
Among the jackals of the wind and rain.

From "Autumn", Ou-yang Hsiu, A.D. *1007-1072.*
Trans. by L. Cranmer-Byng: A Lute of Jade.

XII

VARIOUS ANIMALS

APART from the horses, and the leopards and tigers, very few quadrupeds are shown on the tiles. They are those connected with the chase, for most of the pictures are hunting scenes, and they are the deer, the dog, the hare, and a non-descript monkey.

1. Deer. Judging from the four-pointed antlers and the distribution of the tines, one subgenus only is depicted, that of the Sika, of which there are many species in China.

These deer are spotted in summer coat (*Plate* XC), but in the winter coat there is considerable variation according to the species and individual. The most common species in North China is the Peking Sika, *cervus mandarinus*, formerly *C. hortulorum*, which was described scientifically from animals shot in the gardens of the Summer Palace, Peking, after the destruction of the Palace in 1860. It is a fairly large deer, and some descriptions of mature bucks in winter mention no spots. (*Plates* XCI & XCII.) The antlers are typically four-tined, and arranged approximately as given in the tile pictures, except that in one (*Plate* XCII) the artist has taken more liberty in depicting the horns of the buck.

The Sika deer is now found mainly in parts of Hopei, Shansi, and Shensi.

2. Dog. There is only one dog on the tiles (*Plate* XCIII), but it is a noble animal, magnificently proportioned, and trained to point, for it is a hunting dog. It wears a collar to which a leash could be attached, and is shown with one fore-paw raised, exactly as a modern sporting dog when pointing. Reference has been made above to Li Ssu's pathetic remark about leading a yellow dog "in pursuit of the crafty hare", which shows it was a common practice in the third century B.C.

3. Hare. Only one form of hare is given, but it is used in various positions. (*Plates* XX & XCIV.) It is probably the species *Lepus swinhoei*, which is common throughout the North China plain.

4. Monkey. This is hardly recognizable as it sits on the limb to the right in this particular tree. (*Plates* XXII, XXIII, *and Frontispiece A.*) It is not a separate stamp, but cut in one piece with the tree.

The boar and the bear are not among the animals of these tiles, though they are found on the later tiles.

On mountain peaks, in solitude,
Abides the pure white deer;
From lofty heights it greets the dawn
Or waits the close of day.

Among the pines of forests dense,
The golden *chih* it seeks;
And then, refreshed at cool jade streams,
Lives on eternally.

Author unknown.

XIII

VARIOUS BIRDS

OF the figures in the pictures birds are given in the greatest profusion and variety. Stamps of twenty-six forms of birds are used, and as with the horses, they fall into two general groups of naturalistic and stylistic forms.

Among the naturalistic are four stamps of geese (*Plates* LI, LII, & XI), two of an uncertain falcon (CVIII & CIX), four of a wood-ibis type (XCV & XCVII), two of a crane (CV & CX), one of a vulture type (XCVI), and one of a small undetermined bird flying in the tree-top. (*Plate* LIII.)

The stylistic forms are of a composite nature, strikingly heraldic in style, and of these there are twelve kinds, many of which have only slight differences. (*Plates* XCVIII-CIV, CVI-CVII.)

Mr. L. L. Snyder, Curator of Birds, Royal Ontario Museum of Zoology, has kindly examined these bird pictures, and his interpretation is here given.

NOTES BY L. L. SNYDER

Curator of Birds, R.O.M.Z.

Plates XCVIII-CIV, CVI-CVII

My interpretation of these pictures is that they are composite birds. Those of Plates XCVIII-XCIX, CI, CII*b*, CIII*b*, CIV*b*, and CVII seem to be strongly influenced by the Jungle Fowl or Domestic Cock, *Gallus gallus;* while in Plates C, CII*a*, CIII*a*, CIV*a*, and CVI the birds are more pheasant-like. All seem to have peacock influence, particularly indicated by the very elongated "tail" feathers, and the representation of ocellated or eye-like markings characteristic of that bird. The Green Peafowl, *Pavo muticus*, ranges into Cochin China.

It is to be noted also that many of these pictures have lines indicating a ringed pattern well down on the neck. The suggestion

for this might well have come from the so-called Common or Ring-necked Pheasant of China.

Plate XCVI

This cannot be regarded as an illustration of a bird species, but there is something about it which suggests a vulture type of bird, plus an ornamental tail, perhaps of pheasant or peacock influence. The old-world Black Vulture, *Vultur monachus*, occurs in China.

Plates CVIII-CIX

These do not appear to be identifiable with any degree of certainty. If it is assumed that the appearance of these birds in the hunting scene is significant, then the supposition is that a falcon of sorts is intended. But as an illustration of a falcon, the tail is too short and the wings do not suggest the long pointed wings of falcons. The hooked beak and the use of the figure in a hunting scene constitute the most suggestive details. The bracelet back of the head should not be interpreted as indicating a harness, but rather is it intended as a feather pattern. If a short-tailed parrot were intended, for example, this bracelet would simulate the termination of a hood or facial disk.

Plates X, XII, & XXIII

This is doubtless the Bean Goose, *Anser fabalis*, a plain grey species, common in China in winter. Its conformation is well represented in the pictures, and because of its abundance in the region, it might well have served as the inspiration for these drawings.

The Graylag Goose, *Anser anser*, which also winters in China, might also be considered as a basis for the illustrations.

Plates XCV (*lower*), CV, & CX

These illustrations seem undoubtedly to represent Cranes. The Common Crane, *Grus cinerea*, is widely distributed over Europe and Central and Northern Asia, visiting North Africa, India, and South China in winter. It would seem that this species can be regarded as the type for the drawing of these pictures, though the Manchurian Crane, a white species with black flight

feathers, which is found in China, has approximately the same general conformation, and should also be considered. The drawings of Plates cv and cx show the birds considerably stylized, and they might well be interpreted as influenced by the stork tribe, that is the true storks such as Ciconia, which occur in China.

Plate XCVII

This illustration showing three birds with decurved bills, strongly suggests an Ibis or Wood Stork (not a true stork). The white-headed Wood Stork or Wood-Ibis, *Ibis leucocephalus*, occurs in Indo-China and south-western China.

In addition to Mr. Snyder's notes, the following general remarks should be made.

In Plate cv the pair of cranes, which seem to be holding up a baby crane between them, have been feeding on fish, which is apparent by the fish in their stomachs. There is a veiled reference here to the XLIVth or Kao Hexagram of the Book of Changes (*I-ching*). It has to do with the play on the word *pao*, wallet (stomach) with and without fish. (*Texts of Confucianism, Book of Changes, Kao Hexagram,* XLIV; *Legge.*)

The stance of these cranes is reminiscent of the pair of lacquered wooden cranes standing in the midst of a pair of coiled serpents, now in the Cleveland Museum of Art. (*Bulletin of the Cleveland Museum of Art, October, 1938.*) The serpents and cranes of this group are doubtless pairs of male and female, as evidenced by the different decoration of each unit of the pair, which is in keeping with the male and female dragons. (*Chapter* X.)

In archaeological material of the Warring States period pairs of serpents with variant decoration are quite common, as may be seen in the objects from the tombs of Old Lo-yang. The Cleveland cranes had a small hole pierced through the neck of each, about an inch below the head, which might well have been used for a thong which held a small wooden crane between them in the manner of the pair of cranes of the tiles. (*Plate* CV.) If such

were the case the wooden cranes would face inwards, as they are illustrated in the *Journal of Art Studies* of the Institute of Art Research, Tokyo; No. 72, December, 1937.

It is probable that this grouping of a male and female crane with a baby crane between them is of legendary significance, the source of which is still unknown to us, which must have been current in the pre-Han period, in the same manner that the *Fu-sang* tree legend was current at that time. (*Chapter* XIV.)

The small bird in the tree-top (*Plate* LIII) is unidentifiable, and probably was stamped as a miniature to correspond with the small colts at the foot of the tree.

The birds in conventionalized form are usually called "phoenixes" (*fêng-huang*) by the Chinese, a term which is applied indiscriminately to all mythological birds. It was the bird of good luck, and never appeared in a kingdom where misrule or unhappiness prevailed. It rested only in the *Wu-t'ung* tree, and disappeared when calamity arrived.

These tile birds, composite though they are, no doubt are intended to represent phoenixes. This is further evidenced by the Magic Pearl which is seen in the beaks of some. (*Plate* CVII.)

Peacocks crowd the garden bright,
Golden pheasants feed there:
Wild fowl cry throughout the night,
Storks and cranes they plead there:
Wild geese marshalling in flight,
The western *Su Shuang* lead there:
Oh soul come back again to-night—
The hovering phoenix heed there!

From "The Great Summons", Ch'ü Yüan, 332-296 B.C.
Trans. by James M. Menzies.

26

25

Illustration 25: Bronze horse of fifth century B.C., from Lo River Valley, now in the Royal Ontario Museum. Height 9 inches. (*Tombs of Old Lo-yang, Plate* LXXXIV.) Its muscle lines and general type are similar to the stylized horses of the tiles.

Illustration 26: Grey pottery horse head of the Han Dynasty, probably A.D. first or second century. From the Lo River Valley. Height 5 inches.

Illustration 27

Design of conventionalized mountains in lozenge form, and stylized birds, on a background of slanting-T and spiral meanders. Diameter 4 inches.

Illustration 28

Design of a slanting-T on a background of spirals in low relief. Diameter $4\frac{1}{2}$ inches.

Two bronze mirrors of the Warring States period (402-221 B.C.) from the Lo River Valley, now in the Royal Ontario Museum. The upper surface is decorated, the under surface being plain for reflecting purposes.

XIV

TREES, ANIMAL STYLE, AND FALCONRY

1. Trees

TWO kinds of trees are represented on the tiles. One is of pyramid form shown in a small triangular stamp used as a filling for decorative borders. (*Plates* XLIV & CXIV*a*.) This tree may be the Chinese cedar (*Juniperus chinensis*), the *Arbor vitae* (*Thuja orientalis*), or the Funeral cypress (*Cupressus funebris*), all of which from ancient times have been grown extensively in Honan around tombs and family burial grounds.

The conventional form of this design, with eight and sometimes ten branches, would seem to connect it with the sun legend of the *Fu-sang* tree.

The ancients believed there were ten suns, represented by ten solar crows, and that these suns in turn ascended into the sky from the *Fu-sang* tree which stood on the eastern horizon. Each sun having completed its arc across the heavens for its particular day sank on the western horizon, to reappear in turn on the *Fu-sang* tree for its circuit ten days hence. But one day the ten suns all appeared in the heavens together, and consequently the earth became parched and dry and vegetation was destroyed. The emperor was very angry and instructed his expert archer, Shan I, to shoot nine of these suns, which being done there was hereafter but the one sun which we have today. This legend was a favourite one during the Han Dynasty (206 B.C.-A.D. 220), as can be seen by the pictures on the stone carvings of the Wu Liang Ssu, A.D. 149 (*Plate* CXXVI), and in the *Fu-sang* tree-lamps, which seem to have been quite common at that time. The present-day depictions of the two dragons chasing the sun pearl began at least two thousand years ago in connection with the *Fu-sang* tree, as is shown by the bronze *Fu-sang* tree-lamp in the Royal Ontario Museum. (*See Illustrated London News, Feb. 11th 1936, p. 61.*)

The later tomb tiles of the Han Dynasty show this tree in a

variety of forms and arrangements though all are of pyramid form.

The other tree is not coniferous, and is depicted with large panicles of flowers. (*Plate* XLVII.) This tree obviously is the *Wu-t'ung* or phoenix tree (*Firmiana simplex*), which has a very early legendary history. It is the tree of Chinese landscapes, and seldom would an artist omit this tree from his picture. A lute made from the wood of the *Wu-t'ung* tree, when played by a master hand, would cure the sick, quiet the restless spirit, and draw fairies and phoenixes to its music. Down through the years coffins made of its wood ensured peace to the soul of the departed, and when Buddhistic figures came to be carved in T'ang and Sung times, the wood of the *Wu-t'ung* was the favoured material.

In China in ancient times the phoenix (*fêng-huang*) was the bird of good omen, which refused to appear in a misruled country, and would rest on none but a *Wu-t'ung* tree.

It is said in the Book of Odes: "On those high peaks is heard the call of the phoenix, and there is where the *Wu-t'ung* trees quiver in the morning sun." (*The Odes, Number 252, stanza 9.*)

The trees depicted on the tiles are in several forms, but all are in bloom. There is the full-grown tree in heavy blossom (*Plate* XLVII), the young immature tree showing a little blossom (*Plate* XLVIII), and a medium-sized tree. (*Plate* L.) The blossoms of the latter are not pendant, but point upward, and this might well be that of another variety of *t'ung* tree, or another tree altogether. The name *t'ung* is applied to various trees, including the *Wu-t'ung*, the *hai-t'ung*, and the *yu-t'ung* (*Alenrite fordii*) which is the wood-oil tree or *t'ung shu*.

The great Materia Medica of Li Shih-chen (*pen ts'ao kang mu*), completed in 1578, gives descriptions and woodcuts of several varieties of *t'ung* trees, and it is interesting to note that the roots of the *Wu-t'ung* he there depicts are similar to the roots shown on the tomb tiles.

2. Animal Style

These tile pictures are entirely in keeping with what is known as the Animal Style. The various names used to designate this particular style, both from its artistic and its technical sides, all

point to a feeling of inadequacy in trying to include all the factors involved within the limits of a name.

Scythian Style, Siberian Style, Hunting Style, and now Animal Style,—which also seems inadequate, but it does allow wide limits in time, space, and character of material, though it expresses nothing as to source. Perhaps this is necessary until more data as to origin, development, and diffusion are known; meanwhile the fact of a general similarity and wide diffusion must be accepted.

Most of the characteristics of the Animal Style are found in the tile pictures; wood carving, hunting scenes, horsemen and archers, animals in profusion, the flying gallop, the reverted head, naturalistic and conventionalized forms in close association, and decorative and meander borders of an Animal Style character.

3. Falconry

The falcon-like birds in the hunting scenes (*Plate* XXVIII) raise the question as to whether or not the hunter of ancient China practised falconry or trained birds for the chase. Dr. Berthold Laufer states that no mention is made of falconry in classical literature, though hawks and eagles are early mentioned in the Odes and the Book of Rites, particularly in poetical comparisons, but he states his belief that it arose in the Han Dynasty and soon developed as a favourite sport and pastime of emperors and noblemen. He stated that the generally accepted opinion was that Chinese culture in hawking was derived from Turkish tribes, and he believed that the origin of falconry, both for Europe and China, can be found only on the vast steppes of Central Asia and in the culture of the ancient Turks. (*Chinese Pottery of the Han Dynasty, p. 231; Laufer*).

Marco Polo has described the Emperor's method of fowling with falcons in the thirteenth century. In the Royal Ontario Museum are two pottery figures, probably of the fifth century A.D., of mounted hunters each with falcon on wrist, and small hunting dog on the horse with him. This is tangible evidence of the fifth-century practice of falconry, eight centuries before Marco Polo, and it is conceivable the practice was followed eight centuries before that again, in the third century B.C.

XV

BORDER DESIGNS

THE character of the border designs and their method of stamping have already been noted, but further detailed reference should be made to certain of the designs.

1. Slanting-T. Plates CXI, CXIII, CXIV, CXVII

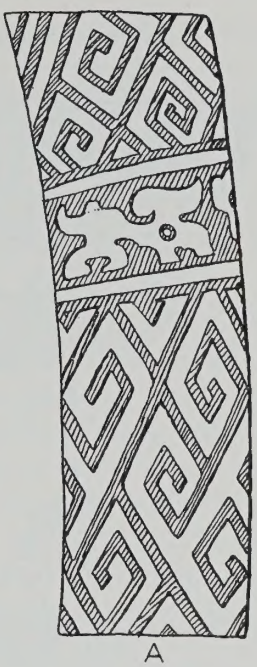
This striking meander is found in Shang times on bronze, white pottery, and bone, and in the later Chou period on bronze. (*Illus. 29 and 30.*) In the latter it is found on bronze ceremonial vessels and axle caps, and on a profusion of mirrors (*Illus. 28*), and is one of the most common border designs on the tiles. The origin of this very early design is so far untraceable, but it is probably a stylization of zoomorphic forms. From the various carved materials of Shang times it is evident that the zigzag design evolves from the bent elbows of a squat animal of frog-like form (*Illus. 30*), and in the same carvings a slanting T-shaped horn on the monster masks is very common. A decadent form is found on the later tiles (*Plate* CXIX) but it seems to have fallen out of fashion in the following centuries.

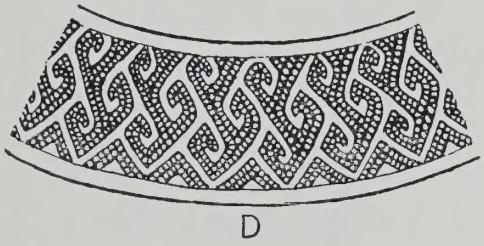
2. Dotted-lozenge. Plates CXIII & CXIV*a*

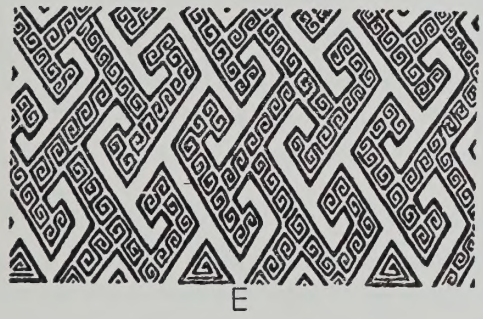
This is also found in Shang times on bronze, pottery, bone, and stone. (*Illus. 29.*) It is also to be found on the later tiles (*Plates* CXVIII, CXX, & CXXI) usually in a light and more airy style. As far as can be learned, there has been a continuous use of this design for decorative purposes down through the centuries and it might well have had its origin in the lozenge design scales of the *k'uei* dragon. (*Illus. 29.*)

3. Stylized mountain. Plates CXVI*a* & CXVII*a*

This involved lozenge design is said to be a stylization of mountains. So far it is not found in Shang design, but only in late Chou, and there it is most commonly found on bronze mirrors. (*Illus. 27.*) The fact that on the mirrors sometimes a bird is







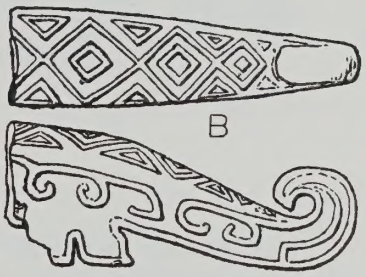


Illustration 29

Line drawings of stylized designs.

Twelfth century B.C.—A. Carved stag's antler, from An-yang, Honan.

—B. Carved fragment of white marble from An-yang, being the tail end of a *k'uei* dragon.

—E. Design on bronze vessel from An-yang area.

Fifth century B.C. —D. Design on bronze vessel from Lo River Valley.

—C. Design on bronze axle-head from Western Honan.

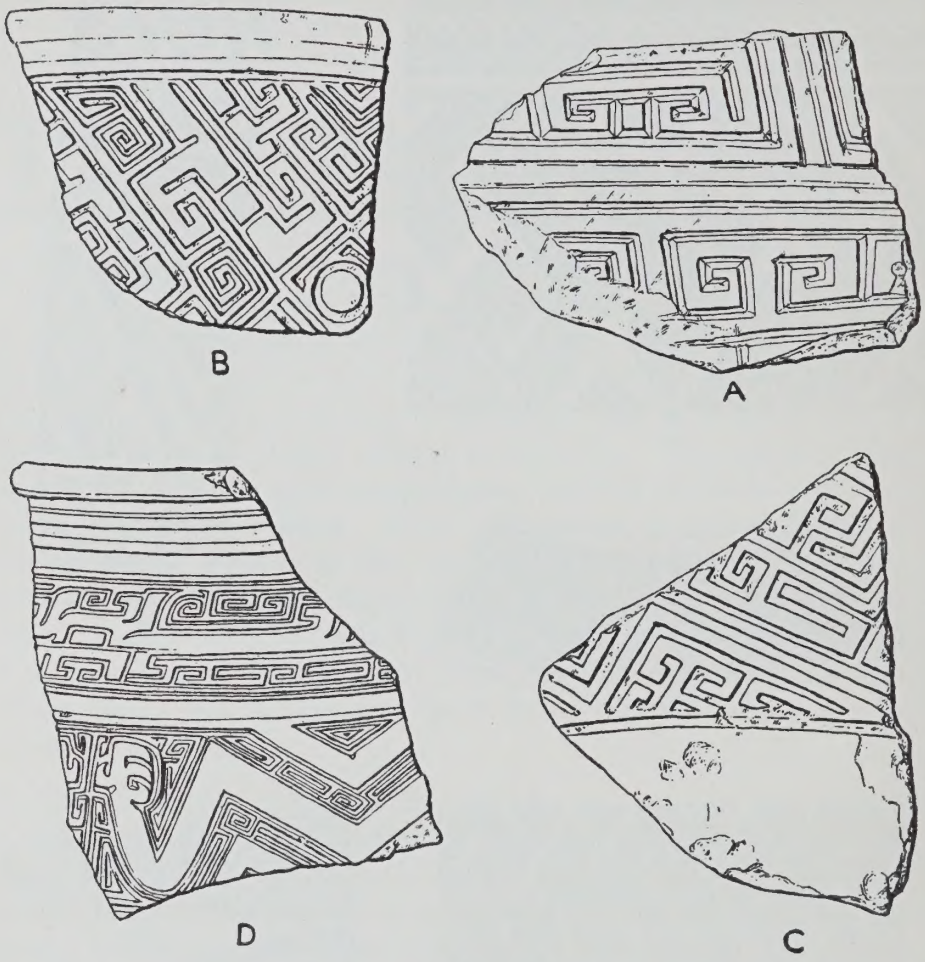


Illustration 30

Line drawings of stylized designs from four white pottery fragments of the Shang Dynasty (1766-1122 B.C.), from An-yang, Honan, and now in the Toronto Museum.

The so-called Greek meander or key pattern was highly developed in various forms some thirty-five centuries ago in China. Fragment D shows a development of the zigzag from a zoomorphic form.

standing on a point of the design lends support to the stylized mountain conception.

4. Cord pattern. Plates CXIV*b* & CXVI*ab*

The plain cord was used for the straight parallel lines, and a bias cord edging for many of the tiles. (*Plate* CXVI*ab.*) This also was used in the later tiles but in a coarser and decadent design. (*Plates* CXIX & CXX.)

5. Triangular fringe. Plate CXV*a*

A serrated edging of this form, in various stylizations of the cicada design, are common on bone, white pottery, stone, and bronze of the Shang period. More highly stylized "mask" edgings of the same kind are found on bronze vessels of late Chou. Less frequently, edgings similar to this reticulated design are also found on bronze vessels of this period.

On the tiles are also to be found borders similar to this, but made up sparsely with triangular tree designs. (*Plates* XLIV & CXIV*a.*)

6. Floral unit. Plates LXXXIX & CXIII*b*

The border is formed by a series, end to end, of these floral units. The flower is unknown, and may possibly be a development of an animal *motif.* This design was hitherto unknown, but certain late Chou bronzes have designs of a similar "feeling".

7. Double loop knot. Plates LXXXIX & CXIII*b*

This knot, and the lozenge design, are found painted on lacquer objects of the Former Han period.

8. Quadrefoil squares. Plates CXI, CXIV*b*, CXV*b*, CXVI*b*, & CXVII*b*

These are small decorative square designs, stamped in as border rows, or as chequer-grounds, and sometimes used to fill up the main central field of the tile. They are used on the later tiles, where the *wu-shu* cash often takes the place of the quadrefoil design. (*Plate* CXXIV.)

XVI

LATER TILES

THE tiles discussed in this study we assume to be of the third century B.C., the work of one artist as far as the drawings are concerned, and are all obtained from one district.

Tiles of the same general character come from other localities, and show both similarities to, and differences from, the Chin Ts'un tiles. As pointed out above, tomb tiles of this kind were made in various localities over a long period of time, so that differences in decorative design are to be expected. Ink-squeezes of some of these other tiles are illustrated below (*Plates* CXIX-CXXIV) to show their general difference from the tiles of this study.

Technically the later tiles are inferior. The clay is uniformly coarser, the tiles less accurately formed, surfaces are uneven, and the stamping has been carelessly done.

The greatest differences are to be found in the designs. Different artistic conceptions prevail, and there is a definite departure from the freedom of the naturalistic forms represented in the earlier tiles.

Where the older traditions are followed, as in the slanting-T meander and the cord-pattern border, there is a distinct change for the worse, and decadence of style is evident and general. (*Plates* CXIX & CXX.)

The impressions are clumsy and coarse, and reveal a lack of finesse both in conception and technique.

Moreover, a great number of the tiles give the design in low relief, which means that the stamps were cut intaglio, which is the reverse to that of the Chin Ts'un tiles. Another difference is that the designs have lost their character of wood carving, and give the impression that the stamps used were of pottery or cast metal. The earlier tiles, both in their border designs and in their figures, breathe the spirit of the wood-carver, and an examination of the impressions reveals the fine lines of the carver's tools.

In the later tiles there is one style of design which is finely linear. (*Plates* CXX & CXXIII.) Apart from the different artistic conception which lies behind this style, the result is due to the difference in stamp technique mentioned above, the stamps being cut intaglio instead of in relief.

The later tiles deserve careful study, for not only do they provide reign dates in some cases, but also interesting facts of contemporary life, such as the setting of the cross-bow (*Plate* CXIX), the method of suspending the jade *pi* or disk (*Plate* CXXIII*b*), chariots (*Plate* CXX), and horsemen and soldiers with their varied costumes and weapons.

One of the most interesting of the military figures, depicted in various styles, is the T'ing-chang. (*Plates* CXXI & CXXII.)

We know he is a T'ing-chang because the Chinese characters, in Han script, are given above his head. Sometimes he wears a quilted winter garment (*Plate* CXXII*b*) and a quilted head-dress, and carries a shield and sword as well as the pike (*chi*) of varied types. One peculiar pike he usually carries has a handle considerably longer than that of the earlier tiles, but its peculiarity lies in its double-axe form of blade (*Plates* CXXI & CXXII*b*) which is still unknown in Han archaeological material. Such a pike is depicted on the polychrome tiles in the Boston Museum of Fine Arts. (*Portfolio of Chinese Paintings* (*Han to Sung*), *Pl.* 1, *Kojiro Tomita, 1933.*) These Boston tiles seem in form and quality to be similar to the Chin Ts'un triangular tiles, but the drawings are painted on the flat surface of the tile, and not incised.

The T'ing-chang was a minor official in charge of an administrative area composed of ten hamlets or villages. (*History of the Former Han Dynasty, pp. 29-30, 33; Homer H. Dubs.*) He was expected in his jurisdiction to maintain a company of 150 men, and his duties were both civil and military. In Han times he used all five weapons: cross-bow, lance or pike, sword, bow, and cuirass (shield). He had two subordinate officers, one of whom was the Thief Catcher, and the other apparently was guardian of the gates and streets. It is interesting to note that the later tiles often depict a gateway with two guards, which may well be the two underlings of the T'ing-chang. It is also a matter of historical

interest that the first Han Emperor, Kao-tsu, who began his reign in 206 B.C., was in his earlier years the T'ing-chang of Szu-shui, probably in central Honan.

Why the T'ing-chang should hold such a prominent place on the tomb tiles is not known, but it may be assumed that the thought behind it was the protective influence of the official over the tomb and its contents.

AUTUMN THOUGHTS

Moonlight! the floating mists are gone, a wind
unveils the deep clear night.
Star rivals star, and the silver river draws to her
breast the dreamy light.
Gaunt old trees cast shadows on the plain;
Little birds hushed by fear are stirring, singing
again,
And my heart is a tumult of song
And a torrent of wild wings shaking free.
Home, home, home—I hear the long
Shrill of the far cicada calling me.

Liu Ch'ang, circa A.D. *1150.*
Trans. by L. Cranmer-Byng: A Feast of Lanterns.

INDEX

A

Ancient script 18
Animal style 24, 58-9
Animals, various 51
Archers 16, 29, 33
Arrow points 35
—— quivers 29, 36
Artist—ancient 6, 17

B

Bamboo Book 15, 28, 38
Bear 52
Belt hooks 29
Birds, various 53
Bishop, Dr. C. W. 33
Bits 33, 37
Blinkers 37
Boar 52
Bodde, Dr. Derk 16, 27
Border designs 15, 60
Boston Museum 65
Bow, composite 33, 35
—— case 36
Bridles 33, 37
Bronze bowl 8, 14
——— figures 29
Brush writing 17
Bückens, Dr. F. 9

C

Cap ties 31
Chang Tsai 12
Chariots 65
Cheetah 49
Chêng Chou 7
Ch'êng Chou 7
Chequer-board design 63
Chi—pike 15, 30, 35
China Journal 33
Chin Ts'un 7
Cleveland Museum 55
Collars, dog 37
——— tiger 37, 49
Conventional style 24, 30, 42, 53
Cordier, H. 49
Cord pattern 25, 63
Costumes 15, 24, 28, 30-1
Cranes 54-6
Cross-bow 36, 65
Currency (cash) 36, 63

D

Dagger-axe (see *Ko*) 34
Date of tiles 14
Deer 26, 51
Designs 15, 24-7
Disk, *pi*-shaped 65
Dog 16, 51
Dotted-lozenge design 15, 60
Double loop knot 63
Dragons 44-5, 57
Dubs, Dr. H. H. 28

E

Elisséeff, Professor S. 44
Equipment 33-8

F

Falconry 54, 59
Falcons 54, 59
Fish 55
Floral design 63
Fowl, Jungle 53
Fringe design 63
Fu-sang tree 57

G

Geese 26, 54
Girdles 31
Golden Village 7
Gutmann, E. 49-50

H

Halberds, *Ko* 15, 31, 34
——— *Chi* 15, 30-1, 34-5
Han tiles 5
—— Former 7
—— Later 7
Hare 16, 26, 52
Head-dress 29, 30
Hentze and Kühn 50
Heraldic pictures 24
Ho Ch'ü-ping 41

Hooks, belt or girdle 29
Horns, deer 51, 61
—— dragon 44-5
Horse, equipment 37
Horses 40-2
Hsiao-t'ang Shan 31, 34, 41, 42
Human figures 28
Hunting scenes 16
——— by dog 16
——— by falcon 59
——— by tiger 49
——— style 59

I

Ibis 55
Ink-squeezes 6
Inscriptions 8, 17
Iron swords 37

J

Jade disk 65
Jade scabbard plaque 36

K

Kai-fêng 7
Kelly and Walsh 8
Ko—halberd 15, 31, 34

L

Lamp—*Fu-sang* 57
Later tiles 64
Laufer, Dr. B. 59
Leopards 48-50
Li Mi Ch'êng 7
Lin Yutang 17
Li script 18
Li Shih-chen 58
Li Ssu 16, 27
Locality 7
Lo-lang 12
Lo River 8
Lo-yang 5, 7
Lozenge design 15, 60
Lung-hai Railway 5, 9

M

Mang Mountains 7, 12
Map, *Chin Ts'un* area facing p. 7
—— Honan facing p. 6
March, Benjamin 17
Marco Polo 49
Mat lining 23
Menzies, Rev. J. M. 34
Mirrors 15, 30, 60
Monkey 52
Mountain design 60
Mu, Travels of Emperor 41

N

Naturalistic style 24, 42, 53
Nomads 16, 24, 30, 33, 35, 41

P

Painters 17
Peacock 53
Pearl, Magic 56
Pei Mang 12
Pheasant 54
Phoenix 56
Pigments 8, 26
Pike—*chi* 15, 30, 35
Pottery, white 62-3

Q

Quadrefoil designs 63
Quiver 36

R

Rectangular tiles 8, 22
Reticulated design 63
Royal Ontario Museum 5, 15, 29, 59
Rubbings 6

S

Saddle-pad 33, 37
Scabbard 36
Scale designs 45
Scholar 15, 28
Script 17
Scythian cap 29
——— characteristics 33-4, 42
——— style 59
Shield 36
Shiratori, K. 44
Siberian style 59
Sirén, Dr. O. 9, 41
Slanting-T design 15, 60
Small Seal 18
Snyder, L. L. 53
Stamps 24-7

Staves 28, 37
Stirrups 33
Stork 55
Stylistic forms 24, 30, 42, 53
Swords 15, 29, 30, 36

T

T'ang horses 42-3
T-design 15, 60
Tigers 48-50
—— for hunting 49
Tiles, later 64-6
—— ornamentation 12, 24
—— technique 22-3
T'ing-chang 65
Tombs, construction 8, 10, 11, 12
——— contents 8, 9
——— date 14
——— desecration of 12, 13
——— location 7
——— Old Lo-yang 8
Tomita, K. 65
Tongue and groove 25
Trees 57-8
Triangular tiles 8, 19, 22

U

Umehara, Dr. S. 15, 30

V

Vulture 54

W

Waley, Arthur 12
Warring States 15, 18
Weapons 15, 33-7
Wood carving 24, 59, 64
Wood-ibis 55
Writing 17
Wu Liang Ssu 34, 42, 57
Wu-shu cash 19-20, 36, 63
Wu-t'ung 58

Y

Yen-shih 7
Yetts, Professor W. P. 40-1

Z

Zigzag design 62

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PART II
PLATES

PLATES

GROUP

1. Triangular Tiles
   Plates I–XII

2. Rectangular Tiles
   Plates XIII–XLVI

3. Detail Sections
   Plates XLVII–LVI

4. Human Figures
   Plates LVII–LXVIII

5. Horses and Dragons
   Plates LXIX–LXXXII

6. Tigers and Leopards
   Plates LXXXIII–LXXXVIII

7. Deer and Dog
   Plates LXXXIX*a*–XCIV

8. Birds
   Plates XCV–CX

9. Formal Designs
   Plates CXI–CXVIII

10. Later Tiles
    Plates CXIX–CXXVII

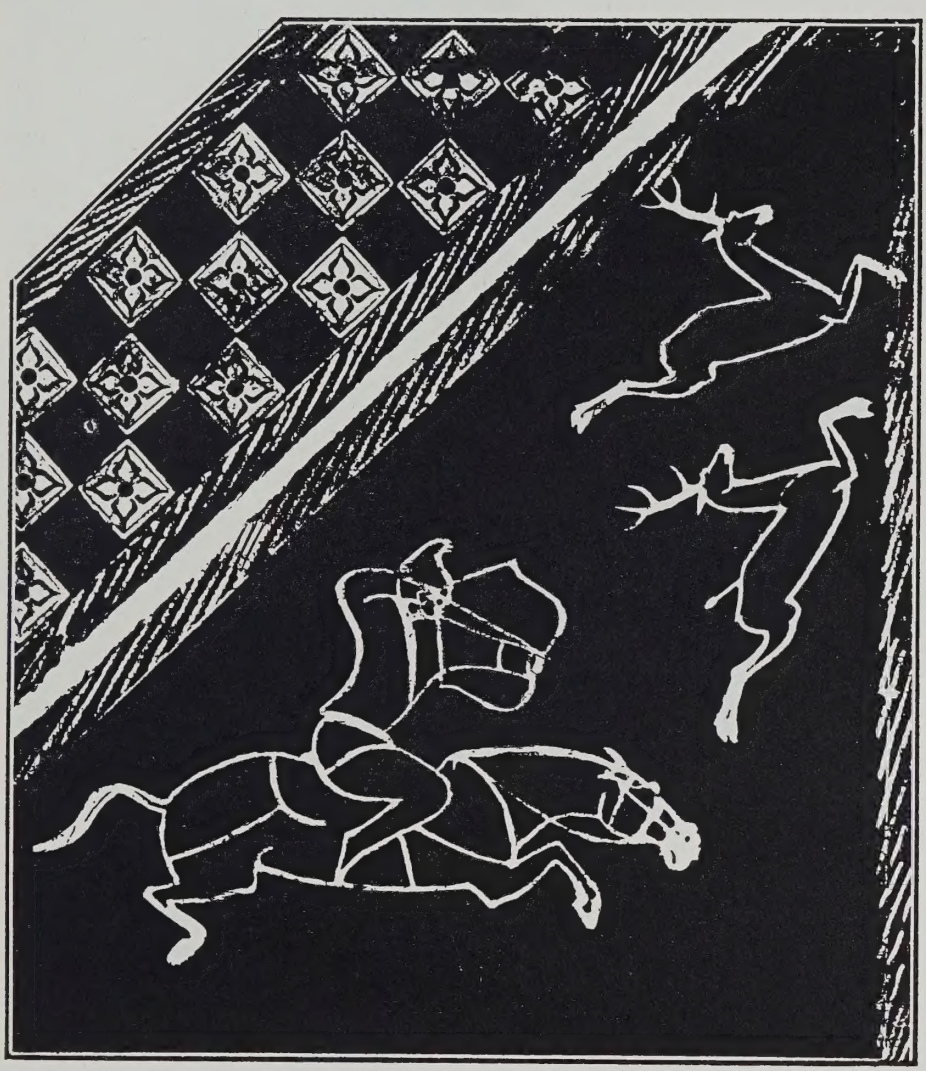
GROUP 1

Triangular Tiles

Plates I-XII

"Then I-yi filled the emperor's place,
And hotly pressed the wild beast's chase.
Forgetting his country's crying woe,
He thought of nought but stag and doe.
Pursuits of war we must deplore:
The House of Hsia exists no more."

The Forester's Warning; Tso Chuan, 642 B.C.



Nomadic horseman, drawing a composite bow, wearing a Scythian cap, and with horse in "flying gallop".

An arrow pierces the back of the stag in front of the archer, which has been rubbed out from the deer above.

The edge bordered with slanting cord design, and the side of the tile filled in with quadrefoil design in chequer-board. (*Plate* CXVI*b*.)

Detail of Plate II.

Length of horse tip to tip, 12 inches.

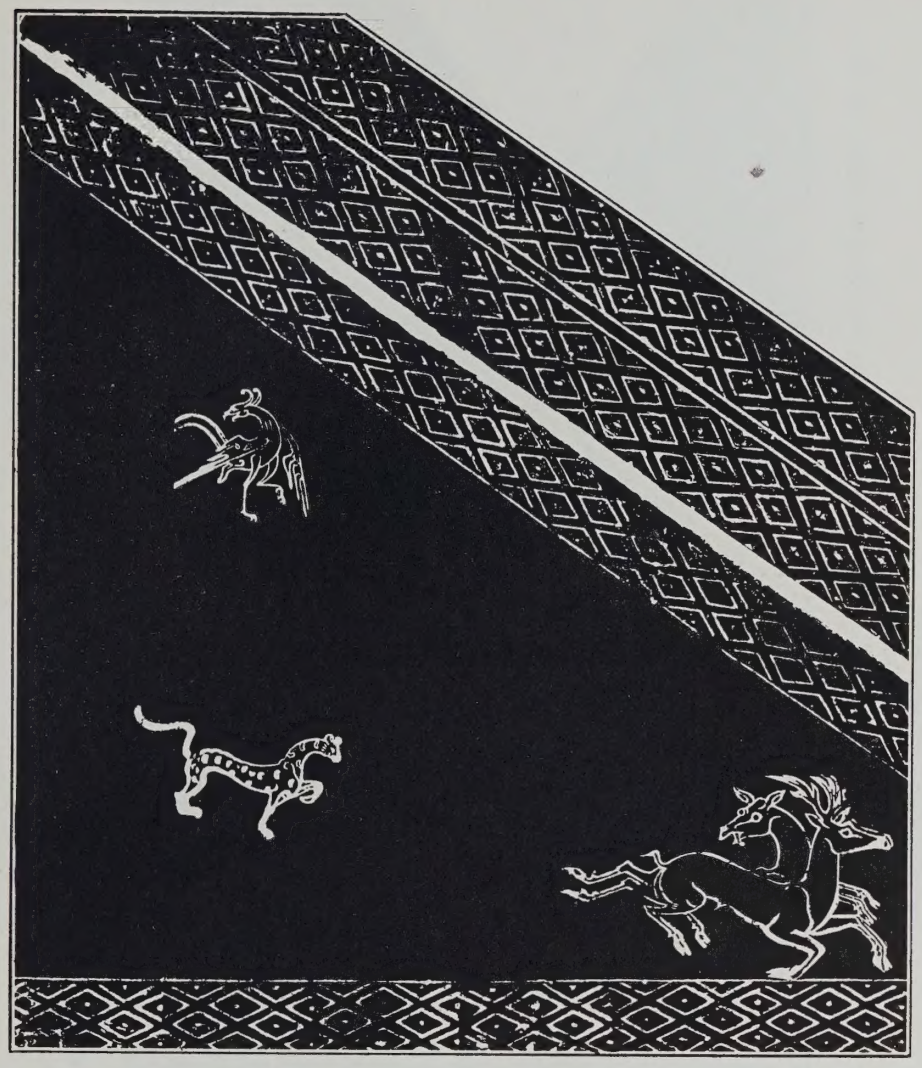
Triangular tile with quadrefoil chequer-board design on side (*Plate* CXVI*b*), and the central field occupied with a hunting scene of three mounted archers in nomadic costume pursuing stags of Sika species. (*Plate* XLIX.)

The picture is two-dimensional in character. The complementary half of this tile is given in the following Plate.

Similar picture in continuation of the latter scene, from surface of the corresponding tile, which together with the latter made a pair for the door archway. Only the stags in front of the archers had arrows piercing the backs, the others having been thumbed out.

Width of tile 2 feet 8 inches, height 3 feet, thickness 6 inches.

Triangular tile, which with the following tile formed a pair for the archway of the tomb chamber entrance. The foot archer has his hair done in a knot with a hairpin thrust through it. He is drawing a composite bow with tanged-point arrow, and the upper part of his body is reverted. (*Plate* LXIII.) The side border design is of the simple dotted-lozenge type.



Continuation of the latter picture. The leopard implies the use of that animal in the chase. (*Chapter* XI.) The stag and doe are the quarry, one with reverted head and both in the "flying gallop" attitude. The bird is a composite with Jungle Fowl and Pheasant characteristics.

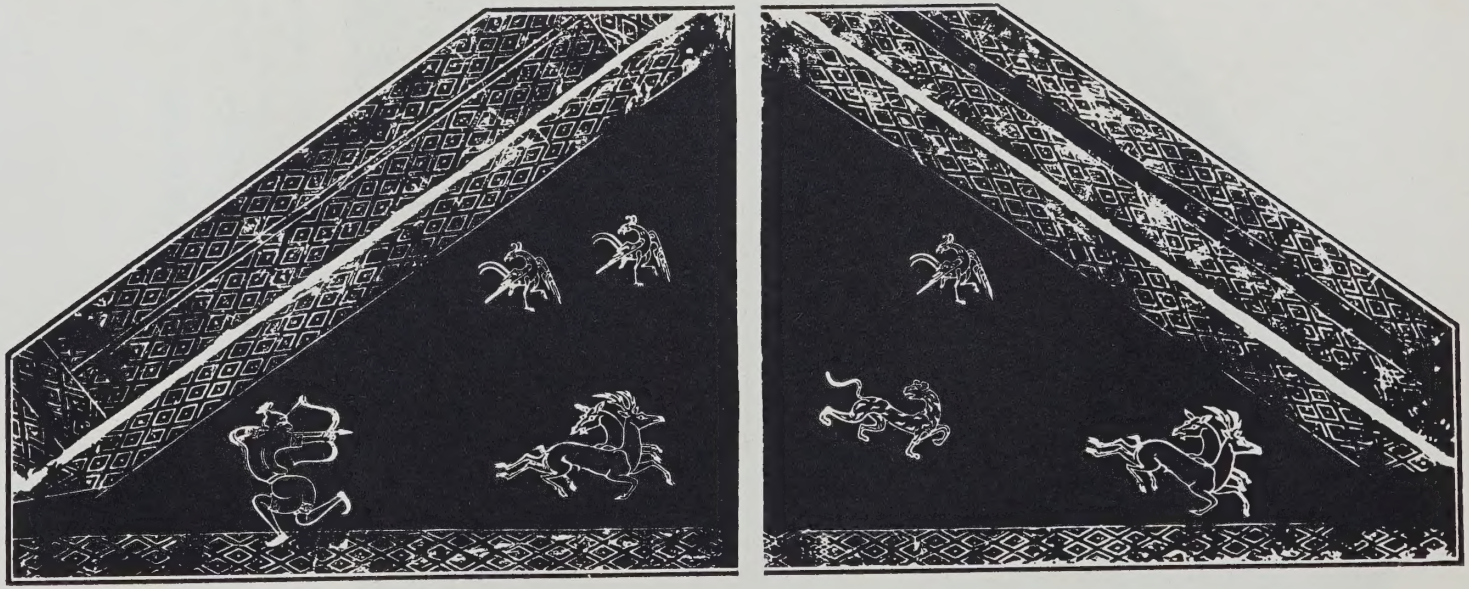
Height of tile, 2 feet 9 inches.

"Look there, in the midst of the plain,
Where the large animals are many:
Now scattering, now gathering,
Both in groups, or in pairs!

. . . . . .

The bow is now drawn;
The arrow is now set."

The Odes, Number 180; Ninth century B.C.



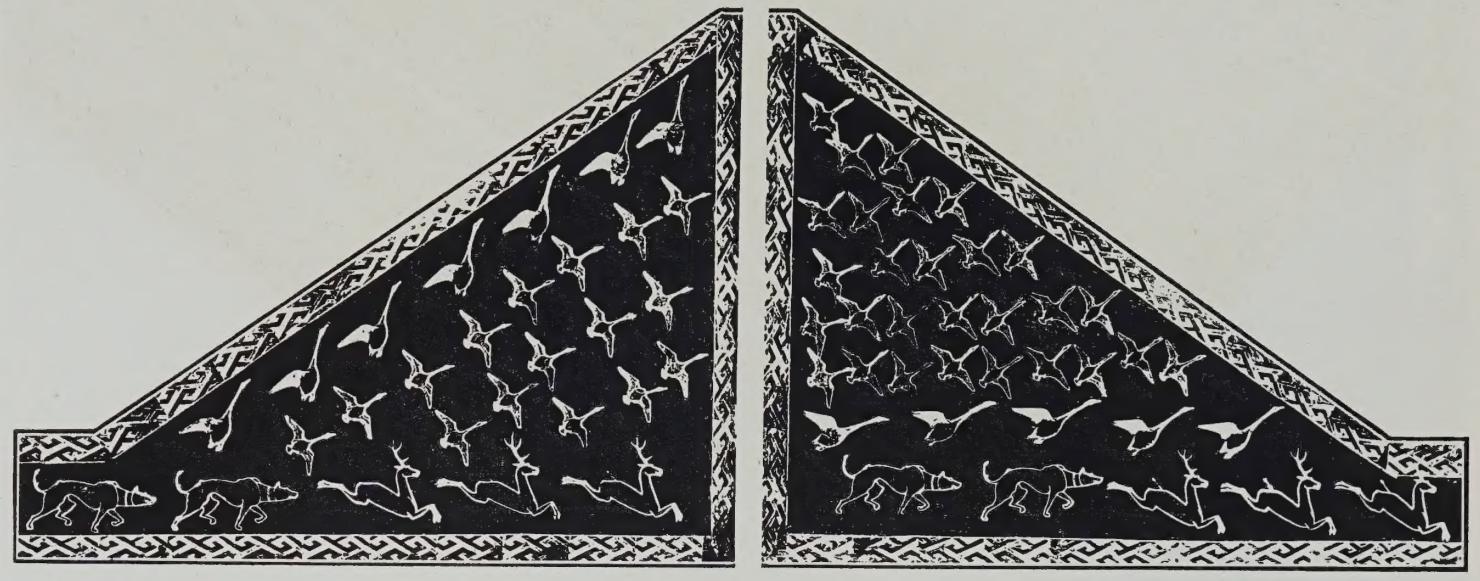
Pair of triangular arch tiles, with design similar to the latter two except that the leopard is different. This leopard is depicted with reverted head. On the vertical and lower sides of this tile were pairs of holes in apposition, three inches in diameter, for the purpose of fastening the tiles together, by ropes or poles.

Total length of both tiles placed together, 6 feet 9 inches.

Height 2 feet 9 inches.

"At length the moon of Han doth fill this border-land;
It shines to heaven's horizons and now has reached Lung-t'ou.
Its rays encircle the Silver River, and the surrounding sea is still.
The light piercing the Jade Pass, as of old, now brings sad thoughts.
The bugle sounds to the distant guard, and the single flare is quenched.
The geese descend on the level sands, and everywhere is autumn.
But it is the desolation in my village garden that causes me concern:
How can I bear that my young wife must ascend the loft alone!"

Wêng Huan, T'ang Dynasty.



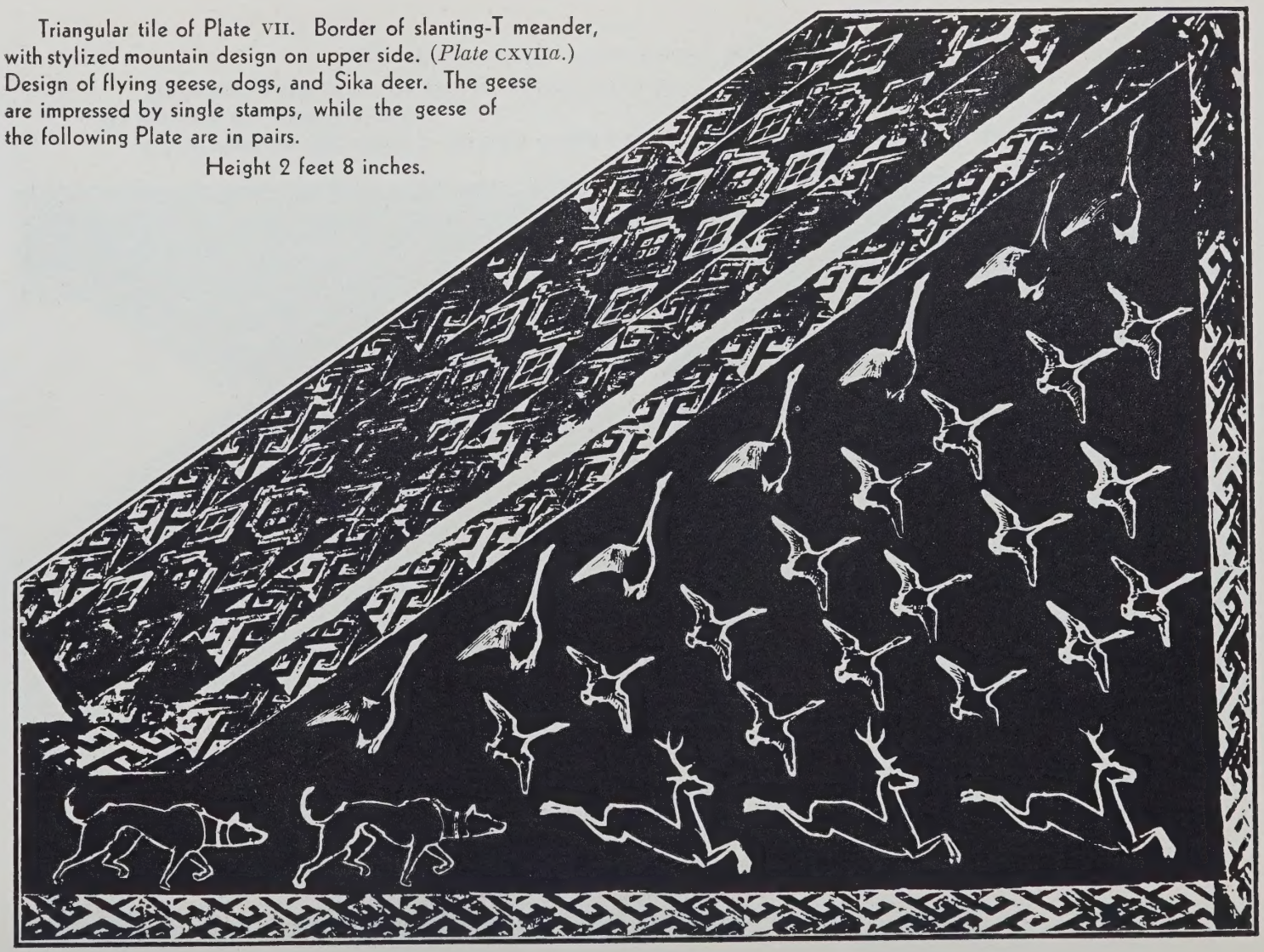
Pair of triangular tiles, similar to the latter except that the scenes are flying geese with hunting dogs and deer. The border is of slanting-T meander.

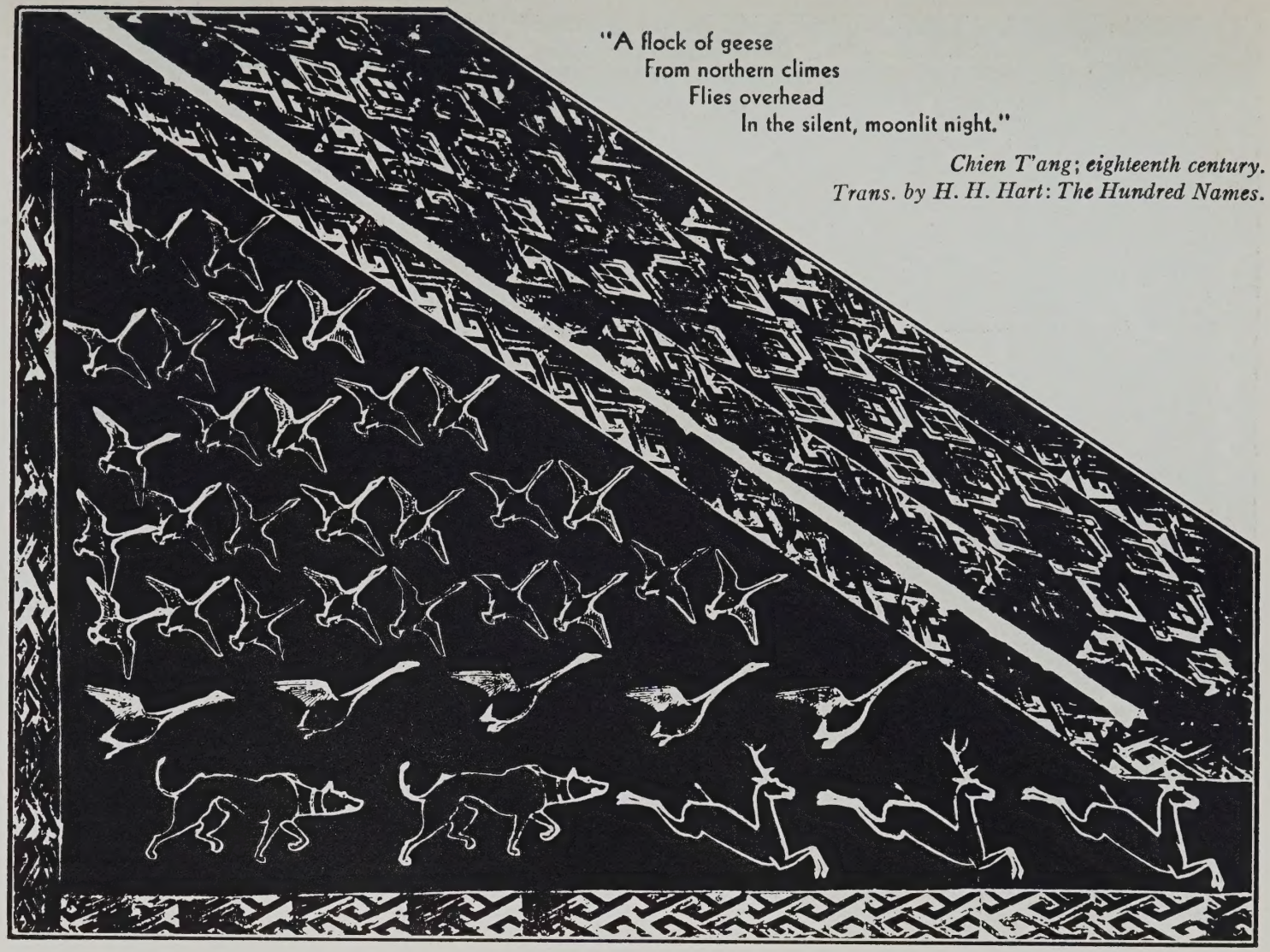
The following two plates are enlargements of each half.

Total length of both tiles 6 feet 8 inches, height 2 feet 8 inches.

Triangular tile of Plate VII. Border of slanting-T meander, with stylized mountain design on upper side. (*Plate* CXVII*a*.) Design of flying geese, dogs, and Sika deer. The geese are impressed by single stamps, while the geese of the following Plate are in pairs.

Height 2 feet 8 inches.





"A flock of geese
From northern climes
Flies overhead
In the silent, moonlit night."

Chien T'ang; eighteenth century.
Trans. by H. H. Hart: The Hundred Names.

Triangular tile of Plate VII. The larger geese at the bottom are from single stamps, while those above are in pairs.
Width 3 feet 4 inches, height 2 feet 8 inches.

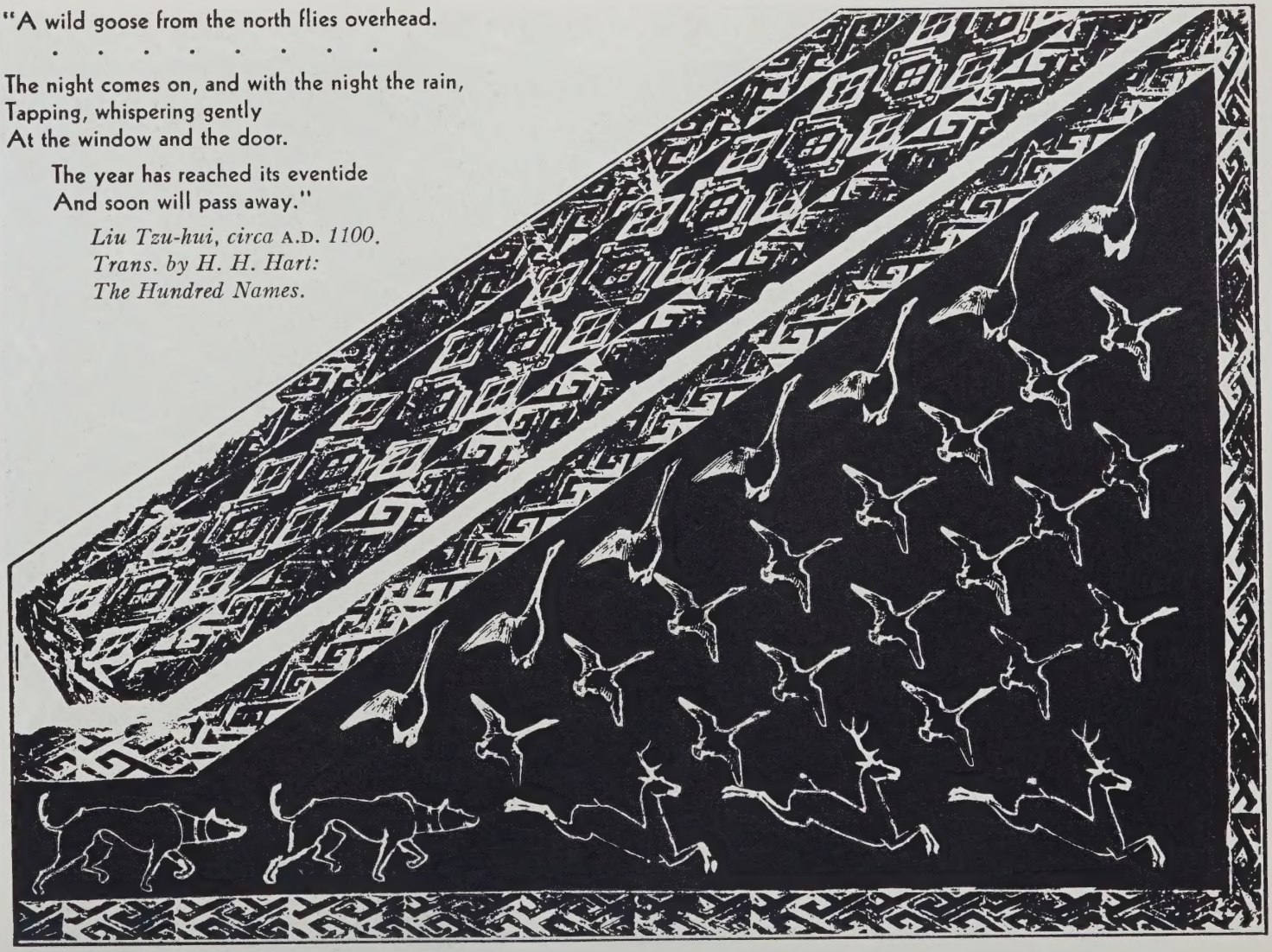
"A wild goose from the north flies overhead.

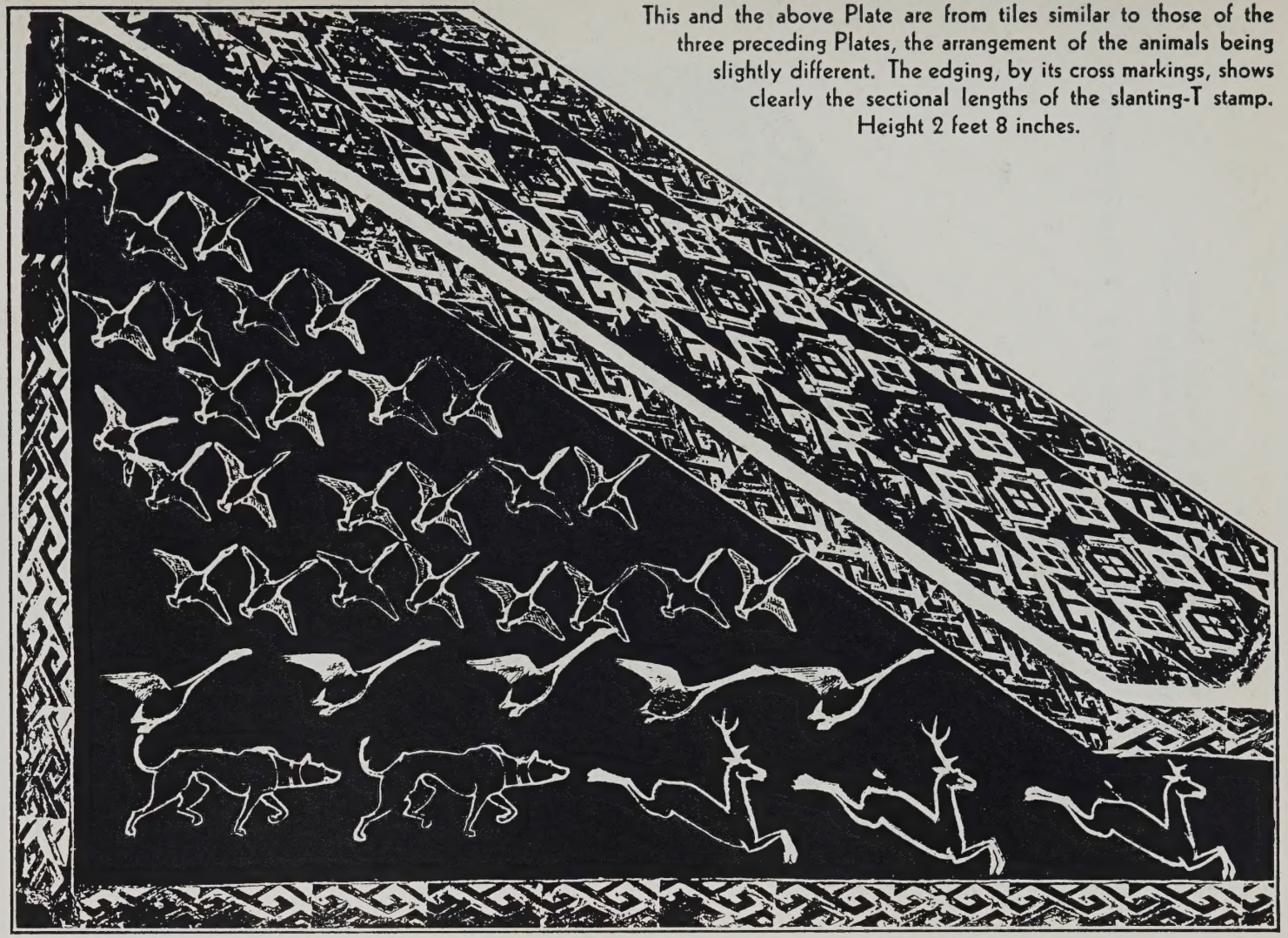
. . . . . .

The night comes on, and with the night the rain,
Tapping, whispering gently
At the window and the door.

The year has reached its eventide
And soon will pass away."

Liu Tzu-hui, circa A.D. *1100.*
Trans. by H. H. Hart:
The Hundred Names.





This and the above Plate are from tiles similar to those of the three preceding Plates, the arrangement of the animals being slightly different. The edging, by its cross markings, shows clearly the sectional lengths of the slanting-T stamp. Height 2 feet 8 inches.

PLATE XI

"The cold dumb pool awaits the mighty throng
Of wild geese wailing through the twilight brown."

Wên T'ung, A.D. *1100.*
Trans. by L. Cranmer-Byng: A Feast of Lanterns.

The lower geese are from single stamps. The upper geese are from stamps each containing a pair of geese, head to wing-tip and wing-tip to tail.

The stylized design is that of conventionalized mountains in lozenge forms (*Plate* CXVII*a*) with edgings of slanting-T design meander.

Detail of Plate IX.

GROUP 2

Rectangular Tiles

Plates XIII-XLVI

Ink-squeeze of rectangular tile. (*Illus. 13.*) Border of cord, slanting-T, and lozenge design. (*Plate* CXIII*a*.) In the central field are stylized birds (*Plate* CVI), horses (*Plate* LXXVI), and soldiers (*Plate* LXII), all in striking heraldic forms. The birds are of a type found on bronze mirrors to represent the Red Fowl of the South. (*Plate* CXXVII.) The reverse surface of this tile contains the same figures but the border is slightly different.

Length of tile 3 feet 10 inches, height 1 foot 8 inches, thickness 6 inches.

Similar to the previous tile, but one bird is omitted.
The reverse surface of this tile is covered with the chequer-board design of Plates CXI and CXIV*b*.
Length 3 feet 10 inches.

Similar to the above, but the horses are omitted, and one soldier and four more birds are added. The reverse surface has the chequer-board design of Plate CXI. Length 3 feet 10 inches.

Ink-squeeze of a rectangular tile, giving a composition of human figures, flying geese, hunting dog, cranes, and trees, with a simple slanting-T border.

The human figures, which are of the greatest interest, show an old lady with staff on the left (*Plate* LVIII), a younger woman advancing to meet her in the centre, an elderly scholar at the extreme right (*Plate* LX), and in front of him a younger scholar carrying a Bamboo Book. (*Plate* LXI.) The tile reverse is given in the next plate.

Length of tile 5 feet 3 inches, width 1 foot 9 inches, thickness 6 inches.

The reverse surface of the above tile. The same figures are given, but in different arrangement, the female figures, for instance, are in the act of meeting. (*Plate* LVII.)

The geese, given in two forms, are probably the Bean Goose, and the cranes are the Common Crane, which is prevalent in China. (*Chapter* XIII.)

The trees with panicles of flowers are doubtless *wu-t'ung* trees. (*Chapter* XIV.)

Ink-squeeze of rectangular tile, similar to the latter, but without human figures, and with the addition of horses, hare, a deer, and another form of the Common Crane. The latter appears to be preening its feathers. The tile reverse is that of the following Plate.

Length 4 feet 8 inches, width 1 foot 9 inches.

The reverse of the above tile, containing the same objects, but the stylized horses are slightly different, and face in the opposite direction. With the exception of the horses everything depicted in the scene is entirely naturalistic in style. The inclusion of stylized horses into a naturalistic setting, without clash of artistic harmony, is a frequent characteristic of the Animal Style.

An interesting point connected with the horse is that he seems to be wearing blinkers. (*Plate* LXXIX.)

Ink-squeeze of rectangular tile, with a design composed of two stylized horses, which wear blinkers, and four naturalistic hunting dogs in pursuit of six hares. One of the latter appears to be in the jaws of a dog (*Plate* XCIV), and in another tile of similar composition a hare is inverted, as if it had been bowled over. The reverse of this tile is shown in the following Plate.

Length 4 feet 6 inches, width 1 foot 9 inches.

The reverse of the above tile, which contains the same objects with the addition of a stylized bird. (*Plates* XLVI & CVII.)

The border designs of these tiles are unusual. The narrow border on the bottom is a finely reticulated design, while that at the top covers one-half of the surface of the tile. This wide border has a slanting-T meander on the outside, very poorly stamped on the clay, with a dotted-lozenge design in the centre, and below it is a triangular fringe of reticulated design similar to that of the bottom border. (*Plate* CXV*a*.)

Rectangular tile, with figures of old men each carrying a staff (*Plate* LIX), trees in bloom, and a vulture-like bird in the air. (*Plate* XCVI.)

The border is similar to that of Frontispiece A. (*Plate* CXVIII.)

The tree differs from the other trees of the tiles in that no roots are shown in the picture. Chinese artists invariably show gnarled roots on their trees.

The reverse of this tile is given in the next Plate.

Length 4 feet 8 inches, width 1 foot 9 inches.

The reverse of the above tile. There are no figures of men in this picture, but horses take their place, and flying geese take the place of the vultures. This tile is similar to the coloured one (*Frontispiece A*), but the horses and geese face in the opposite direction, and in this tile the geese are cut in pairs on the stamp, rather than singly as in the coloured tile. (*Cp. Plates* L & LI *for details.*)

Rectangular tile, with soldiers carrying long-handled pike (*Plate* LXV), horses (*Plates* XLVII & LXXIV), a leopard (*Plate* LXXXIII), and a stylized bird (*Plate* CIIIa) above a young tree.

The reverse is shown on the following Plate.

Length 4 feet 6 inches, width 1 foot 9 inches.

Reverse of the above, with the same figures but differently arranged. The border decoration of both these surfaces is that of the simple dotted-lozenge design.

Rectangular tile, with trees in bloom, a foot-archer drawing a composite bow (*Plate* LXIII) in pursuit of a buck and doe (*Plate* XCII), a leopard (*Plate* LXXXIII), and stylized birds in the air. (*Plate* CIII*a*.)

The reverse is shown in the following Plate.

Length 5 feet, width 1 foot 9 inches, thickness almost 7 inches.

The reverse of the above tile. The figures of this composition are different from the latter, except the two trees and the border design.

The figures are three horses (*Plate* XLVII), and a crane. (*Plate* CX.)

The border design is similar to that of Plate CXIV*a*, but without the central zone.

Rectangular tile, with falcon-like birds in the air (*Plates* CVIII-CIX), three pairs of deer (*Plate* XCII), pursued by an archer (*Plate* LXIII), and a leopard. (*Plate* LXXXIV.) (*Cp. Plates* LIV & LV.)

The border design is similar to that of Plate XXVII, but the slanting-T design is on the inside and the dotted-lozenge design on the outside.

The side of the tile was decorated with the design shown in part at the left end. (*Plate* CXVII*b*.)

This tile is longer than usual, and on the reverse side at each end a section of the clay, six inches wide and an inch in depth, has been cut out, to receive the end of an upright tile. Whether this tile was above or below the upright tiles is not known, but both surfaces were decorated. The reverse is shown in the next Plate. (*Cp. lower tile of Illus. 6.*)

Length 5 feet 6 inches, width 1 foot 9 inches.

Reverse of the above tile, containing stylized bird perched on a young tree (*Plate* CI), a man holding a horse on a line (*Plate* LVI), and a second horse with its line dragging. (*Plate* LXIX.) This tile extended six inches beyond the ends of the design, where it had been cut down about an inch in depth.

Length of decorated surface 4 feet 7 inches.

Rectangular tile, with soldiers carrying dagger-axe (*Plate* LXVI), stylized birds (*Plate* C), and winged horses. (*Plate* LXXVII.)

A simple dotted-lozenge border design.

Length 4 feet 4 inches, width 1 foot 6 inches.

Rectangular tile, with winged horses (*Plate* LXXVII), stylized birds (*Plate* CII*a*), and collared tiger (*Plate* LXXXVI), with a border of simple dotted-lozenge design.

Length 4 feet 4 inches, width 1 foot 6 inches.

Rectangular tile, with soldier carrying a pike (*Plate* LXV), trees in bloom, horses (*Cp. Plate* LXXI), stylized birds (*Plate* CIIa), and cranes. (*Plate* CX.)

Length 4 feet 6 inches, width 1 foot 8 inches.

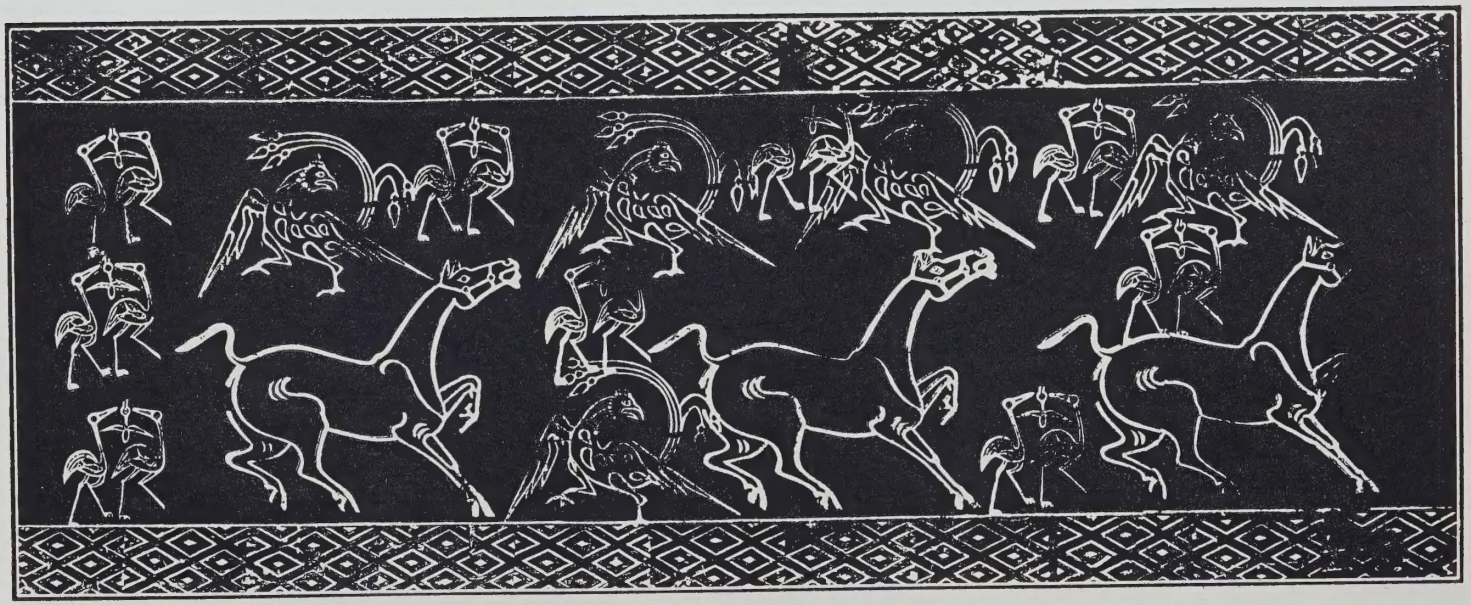
Rectangular tile, with tree in bloom and two colts below it (*Plate* LIII), horses (*Plate* LXXI), stylized birds (*Plate* CIIIb), and a leopard. (*Plate* LXXXIII.)

Tiles with similar tree and colts were found pigmented with red and white.

Length 4 feet 4 inches, width 1 foot 6 inches.

Rectangular tile, with four stylized birds (*Plate* XCVIII), a collared tiger (*Plate* LXXXVI), and a mounted horseman with horse at the "flying gallop". (*Plate* LXXIII.) Simple borders of dotted-lozenge design.
Length 3 feet 6 inches, width 1 foot 6 inches.

Rectangular tile, with stylized birds (*Plate* XCIX), naturalistic horses (*Plate* LXXV), and a tiger of naturalistic form with reverted head. (*Plate* LXXXVII.) The borders are of simple dotted-lozenge design.
Length 3 feet 4 inches, width 1 foot 6 inches.



Rectangular tile, with maneless horses in naturalistic form and wearing a bridle. There are also stylized birds (*Plate* XCVIII), and groups of pairs of cranes with a baby crane between them. (*Plate* CV.)

The borders are of simple dotted-lozenge design.

Length 3 feet 9 inches, width 1 foot 6 inches.

Rectangular tile, similar to the latter, but with different stylized birds (*Plate* CIV*b*), and without the cranes. The horses have clipped and notched manes, and wear a bridle.

Length 4 feet, width 1 foot 6 inches.

Rectangular tile, with design of three horses only. (*Cp. Plate* XLVII.) The borders are of slanting-T meander and dotted-lozenge design.

Length 4 feet 7 inches, width 1 foot 9 inches.

Rectangular tile, with soldiers carrying dagger-axe (*Plate* LXVI), two leopards (*Plate* LXXXIII), a horse (*Cp. Plate* XLVII), and two stylized birds. (*Plate* CII*b*.) The border is of dotted-lozenge design.
Length 3 feet 10 inches, width 1 foot 6 inches.

Rectangular tile, for vertical use, with but one soldier, who carries a dagger-axe but no sword. (*Plate* LXVI.) This tile probably formed one leaf in a door opening. The side borders are of dotted-lozenge design. (*Cp. Illus. 6.*) The other surface of this tile has the same decoration.

Height 3 feet 1 inch, width 1 foot 6 inches.

Rectangular tile, with cut-out sections at top and bottom, for vertical use as a door jamb. (*Cp. Illus. 6.*) The decorative figures are four soldiers only, each carrying a dagger-axe and sword. (*Plate* LXVII.)

The border is of the same lozenge design as the previous tile, and the reverse surface carries the same figures as the obverse.

Height 3 feet 5 inches, width 1 foot 6 inches.

Rectangular tile, with three-zone border decoration (*Cp. Plates* CXIV & CXVIII), a tiger (*Plate* LXXXV), a mounted archer (*Plate* LXXII), and a group of three wood-ibises. (*Plate* XCVII.)

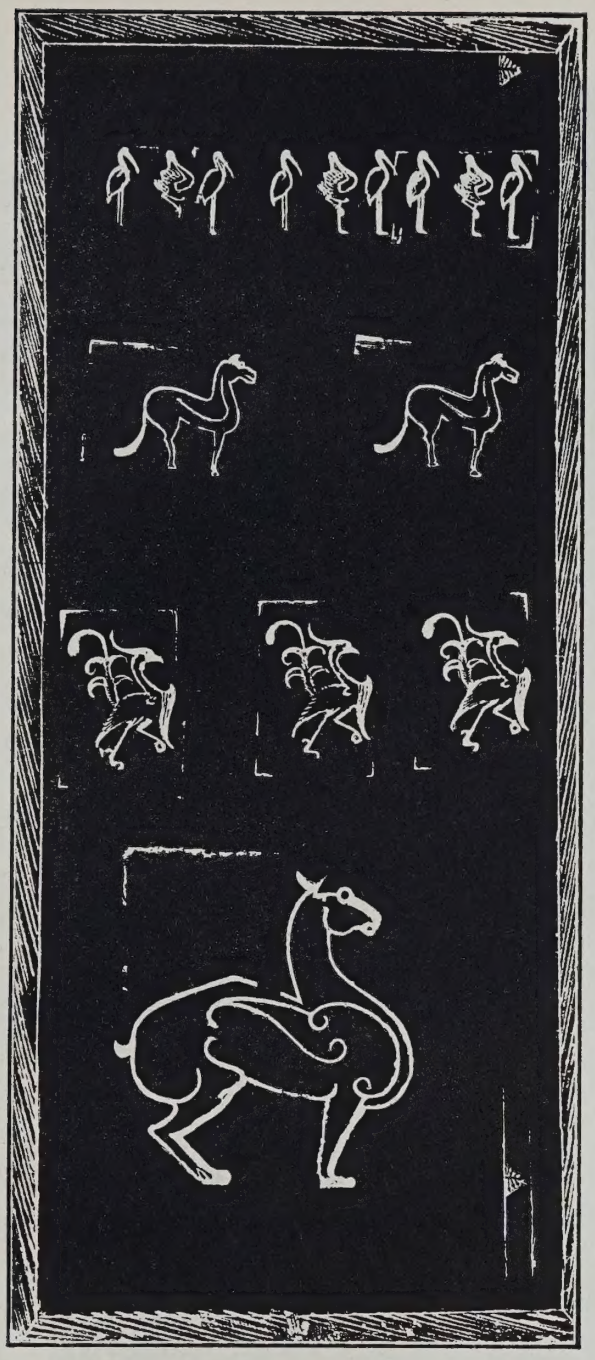
The other side of this tile is exactly the same.

Length 4 feet 1 inch, width 1 foot 8 inches.

Rectangular tile, similar to the latter, but with two tigers (*Plate* LXXXV), and two mounted archers. (*Plate* LXXII.)
The other surface of the tile contains the same figures and border designs.
Length 4 feet 1 inch, width 1 foot 9 inches.

Rectangular tile similar to the latter, but intended for vertical use, and was probably one of a pair used in the tomb doorway. The figures are three mounted archers (*Plate* LXXII) in the upper half, and three tigers (*Plate* LXXXV) in the lower half of the tile. The reverse is similar, but with a border like that of Plate XIV.

Height 3 feet 7 inches, width 1 foot 8 inches.



Rectangular tile for vertical use, probably one of a pair for a doorway. This ink-squeeze was taken in Honan, and the tile itself ultimately came into the possession of Mr. C. T. Loo of Paris.

The figures on the tile are a stylized horse (*Plate* LXXVI), two small long-tailed horses, similar to the Mongolian Pony (*Plate* LXX), three stylized birds (*Plate* CVI), and three groups of wood-ibises. (*Plate* XCVII.) The latter are carved three birds on a stamp. The square edges of the wooden stamps are clearly noticeable in the impressions on the tile.

The decorative border is a simple slanting-cord edging, and fragmentary sections of a two-line zone and triangular tree designs.

Height 3 feet 7 inches, width 1 foot 7 inches.

Rectangular tile, with stylized birds of heraldic type (*Plate* CVII), and two horses of naturalistic form, with borders of simple dotted-lozenge design.

Length 3 feet 8 inches, width 1 foot 6 inches.

GROUP 3

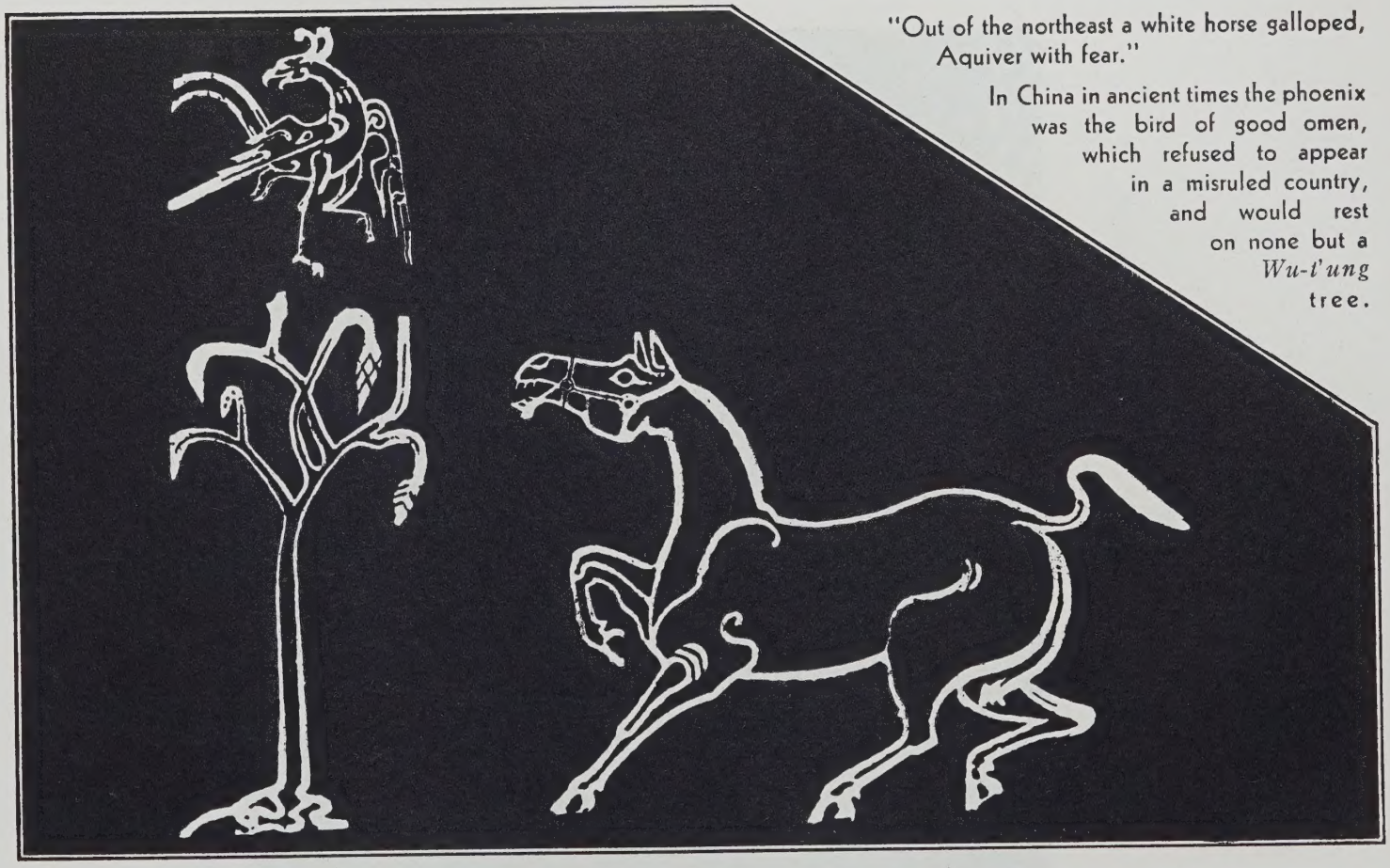
Detail Sections

Plates XLVII-LVI

"The crane is in the Ninth Marsh;
Its cry reaches to the heavens;
The fish by the small isle,
Now hides in the depths."

The Odes, Number 184;
Ninth century B.C.

A *Wu-t'ung* tree in blossom, a crane, and a horse with clipped and notched mane. Detail of Plate XXVII.



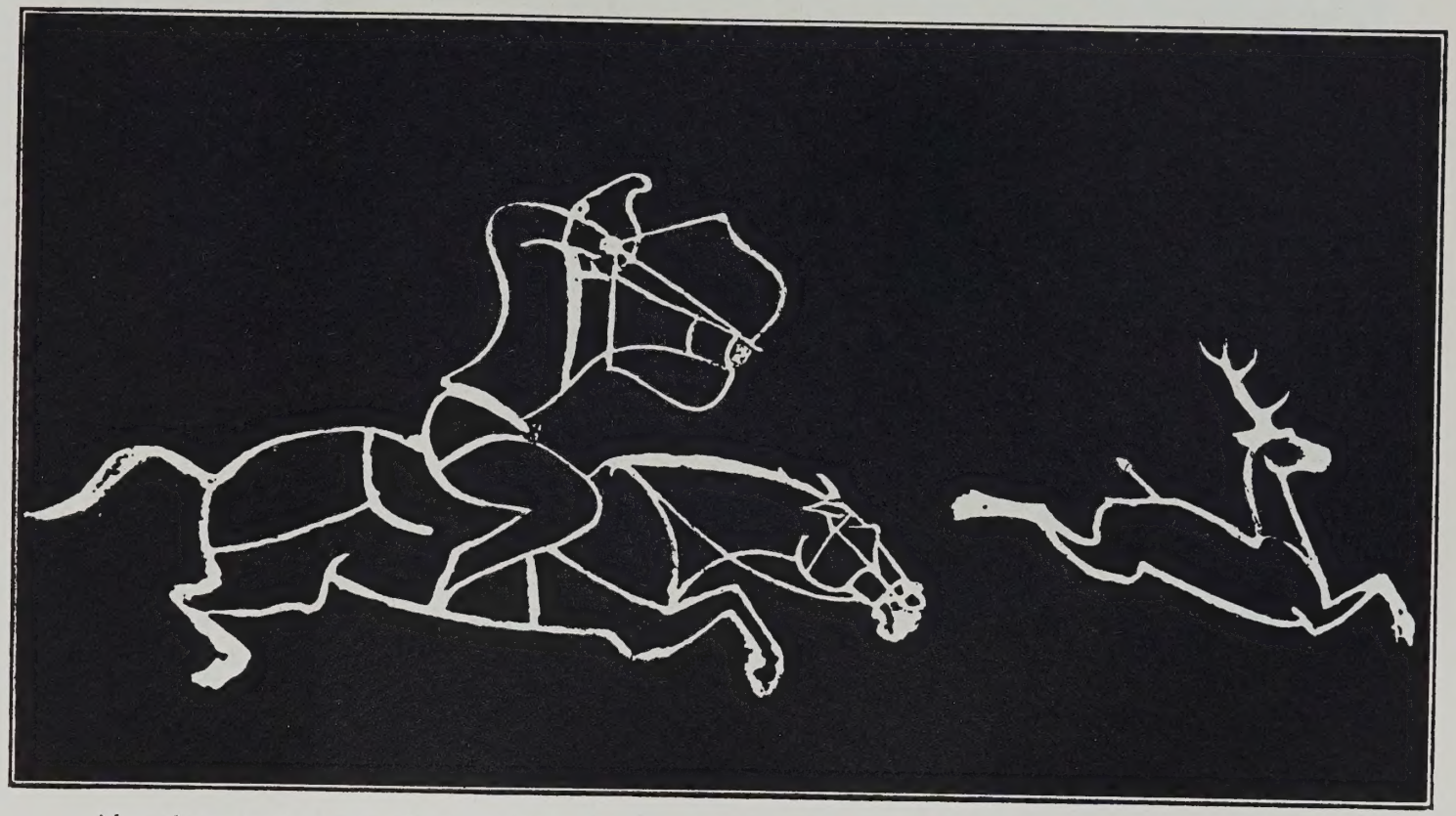
"Out of the northeast a white horse galloped,
Aquiver with fear."

In China in ancient times the phoenix was the bird of good omen, which refused to appear in a misruled country, and would rest on none but a *Wu-t'ung* tree.

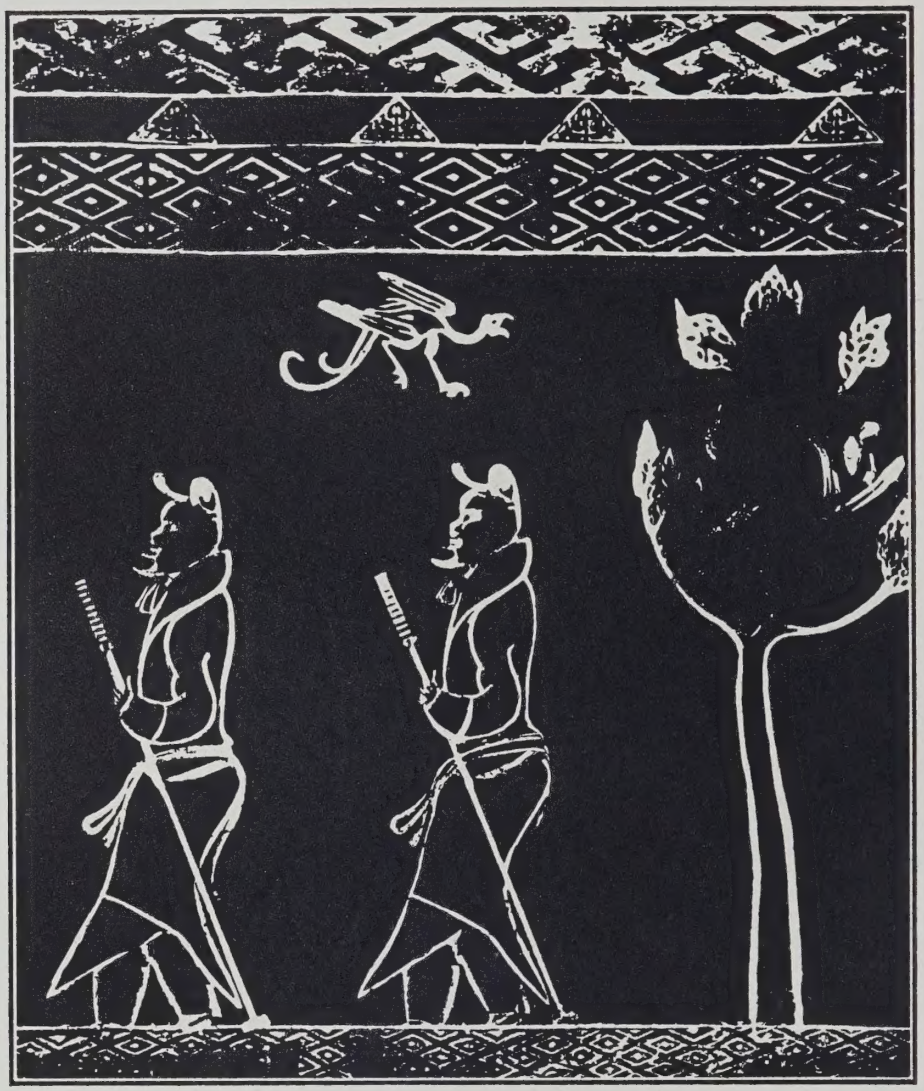
A startled horse approaching a young *Wu-t'ung* tree on which a stylized bird is alighting. Detail of Plate XXV.

"We had already selected our horses;
The place where the beasts gathered,
Where the does and stags abounded,
Was by the Ch'i and the Chü,—
The domain of the Son of Heaven."

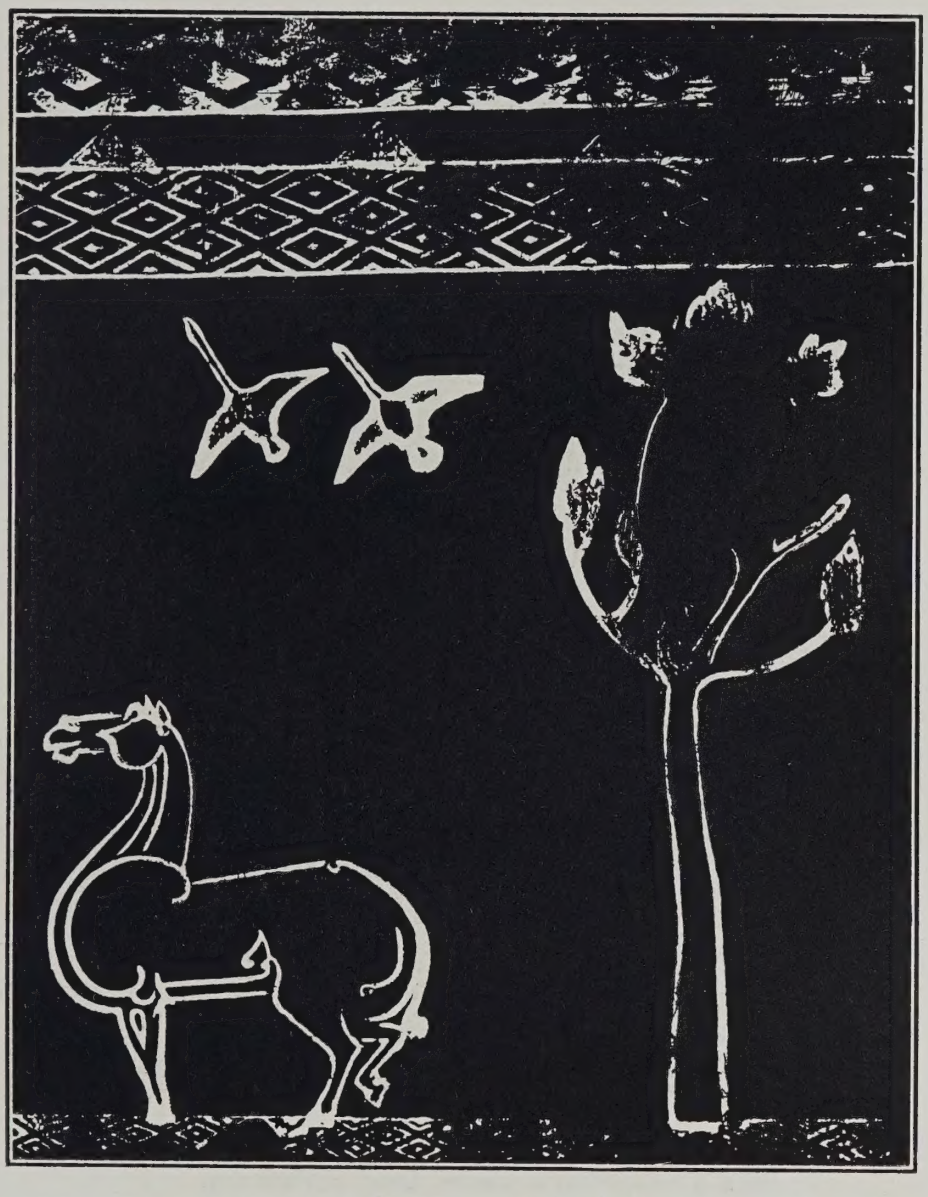
The Odes, Number 180; Tenth century B.C.



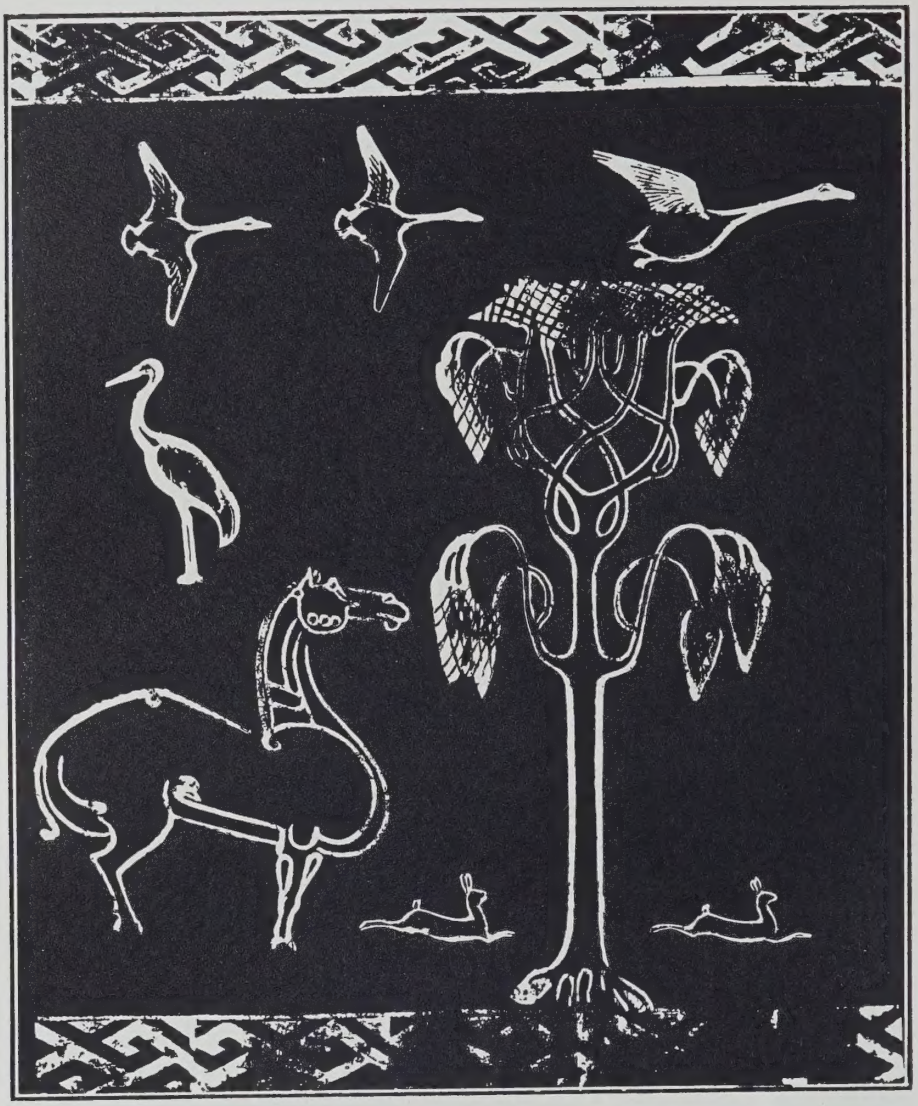
Nomadic archer in pursuit of a stag. He is drawing a composite bow, and one arrow has pierced the back of the deer. Detail of Plate II.



Two old men each carrying a staff. A vulture-like bird flies above them. In the tree an indistinct monkey sits on a branch at the middle right. Contrary to usual Chinese practice the roots of the tree are not shown. Detail of Plate XXII.



A pair of geese in flight, a stylized horse with blinkers, and a tree with upright panicles of bloom. (*Cp. Frontispiece A.*) Detail of Plate XXIII.



Geese in flight, hare on the run, a solitary crane, a stylized horse with blinkers, and a *Wu-t'ung* tree in bloom. Detail of Plate XIX.

Horse with clipped and notched mane, a pair of colts drawn like miniature mature horses, a *Wu-t'ung* tree in bloom, and a small bird in flight at its upper left-hand corner. Detail of Plate XXXIII.

"Swift is the flying falcon,
As it glides along the middle of the height."

The Odes, Number 183; *Tenth century* B.C.

Foot archer, with reverted upper part of body, in the act of shooting a tanged-point arrow at fleeing buck and doe. A bird is flying above them, which may be intended to represent a falcon. Detail of Plate XXVIII.

"Look into the middle of that forest,
At the deer as they roam together."

The Odes, Number 257; Ninth century B.C.

A pair of deer, pursued by a leopard, and above them a pair of birds which may be falcons. Detail of Plate XXVIII.

"The horses are the envy of all sportsmen.
They have the appearance of war-chargers,
Which can hurl themselves, one against a thousand.
Their white hair throws itself into the wind and dust.
The others, quite as wonderful, resemble
Now a cloud, now snow whirling in space,
Their delicate legs seem to run alongside the pine forest,
Whilst the spectators who see them pass applaud."

Chiang-tu's Horses; *Tu Fu*, A.D. *712-770.*
Trans. by L. Cranmer-Byng: A Feast of Lanterns.

Horse with notched mane held on a line by a man on foot. Detail of Plate XXIX.

GROUP 4

Human Figures

Plates LVII-LXVIII

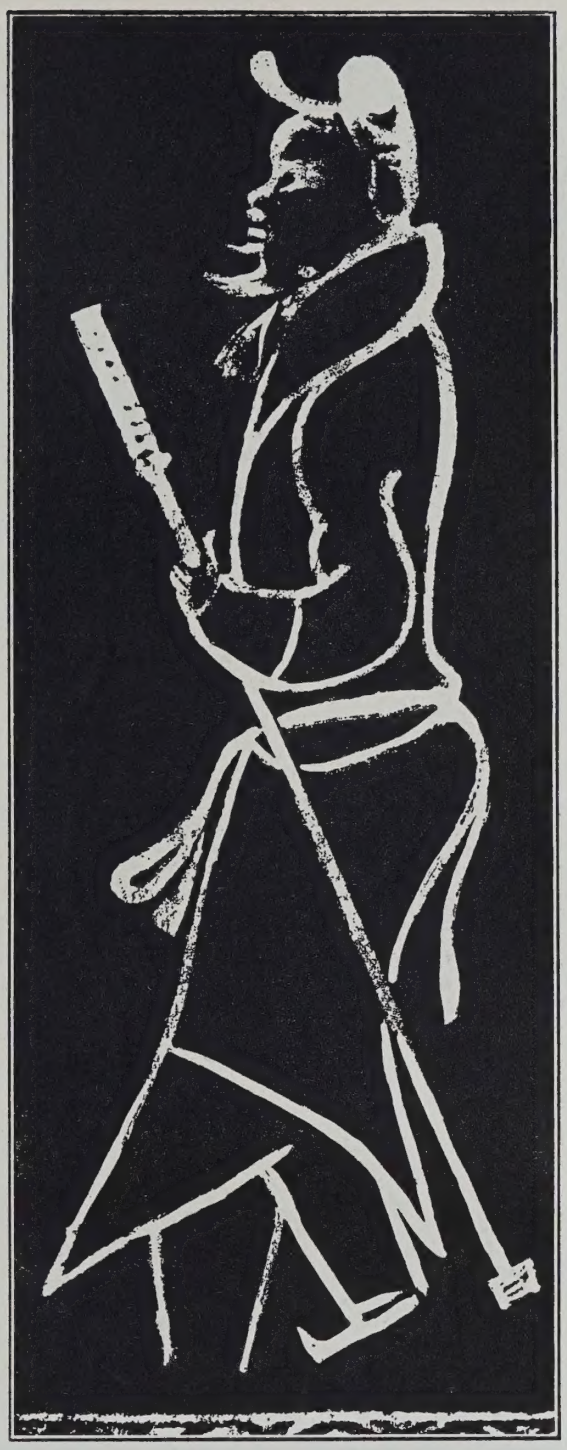
An elderly woman and a young damsel in the act of saluting each other. Both wear long robes girdled at the waist, but their coiffures are different. Their voluminous sleeves cover the hands, which are apparently held together in the usual manner of Chinese salutation. Detail of Plate XVII.

The elderly woman of the preceding Plate. The long staff she is carrying, which aged persons and mourners may do, is decorated at the top with rings, which may be the root end of a bamboo staff.

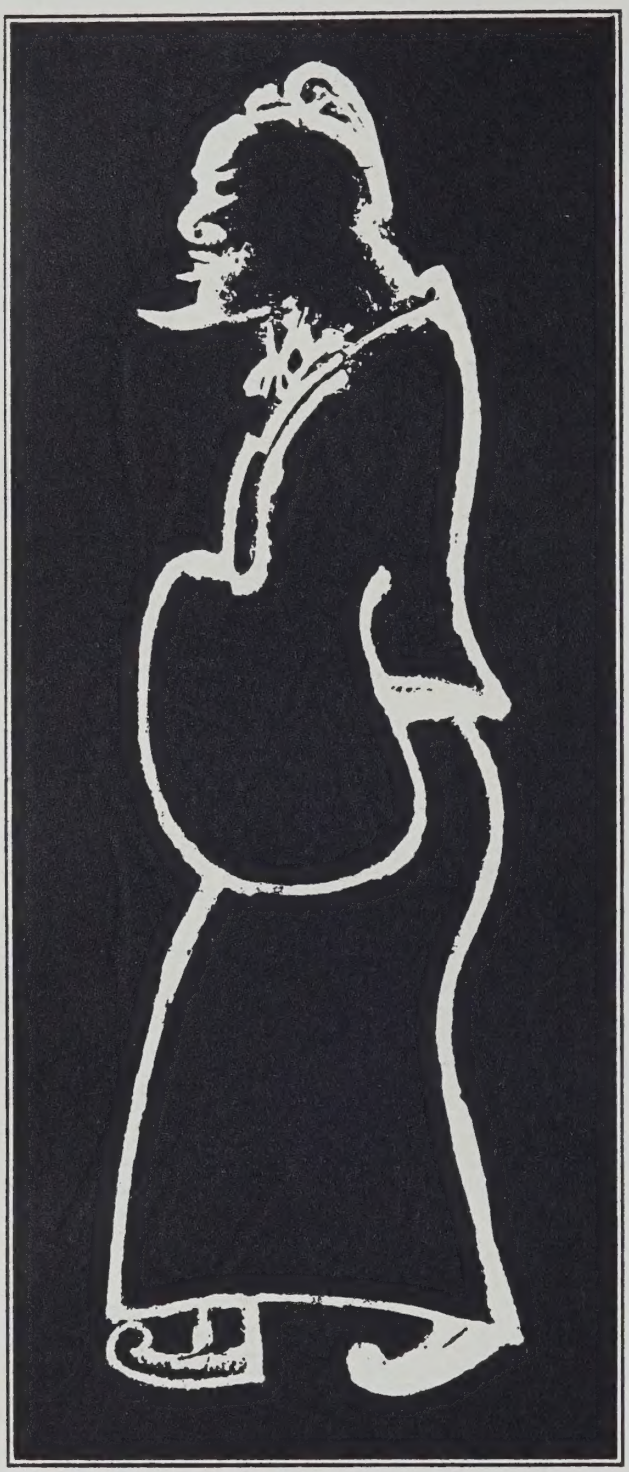
Detail of Plate XVII.

"We rise
At break of day,
We rest
At set of sun.
We dig our wells
And drink,
We till our fields
And eat.
What care we
For the powers
that be,
If we
Are left alone!"

Song of the Peasants of Yao, 2258 B.C.



An elderly man, wearing a long robe tied by a girdle at the waist. The cap he wears would seem to be for winter wear, and it has an odd projection on the front. His staff has a ringed decoration on the upper end similar to that of the elderly woman of the preceding Plate, and its lower end is tipped, possibly with a bronze ferrule. Detail of Plate XXII.



The Ancient Scholar:

"When walking erect, the body was yet bent, and the chin projected like the eaves of a house, and his advance was straight as an arrow."

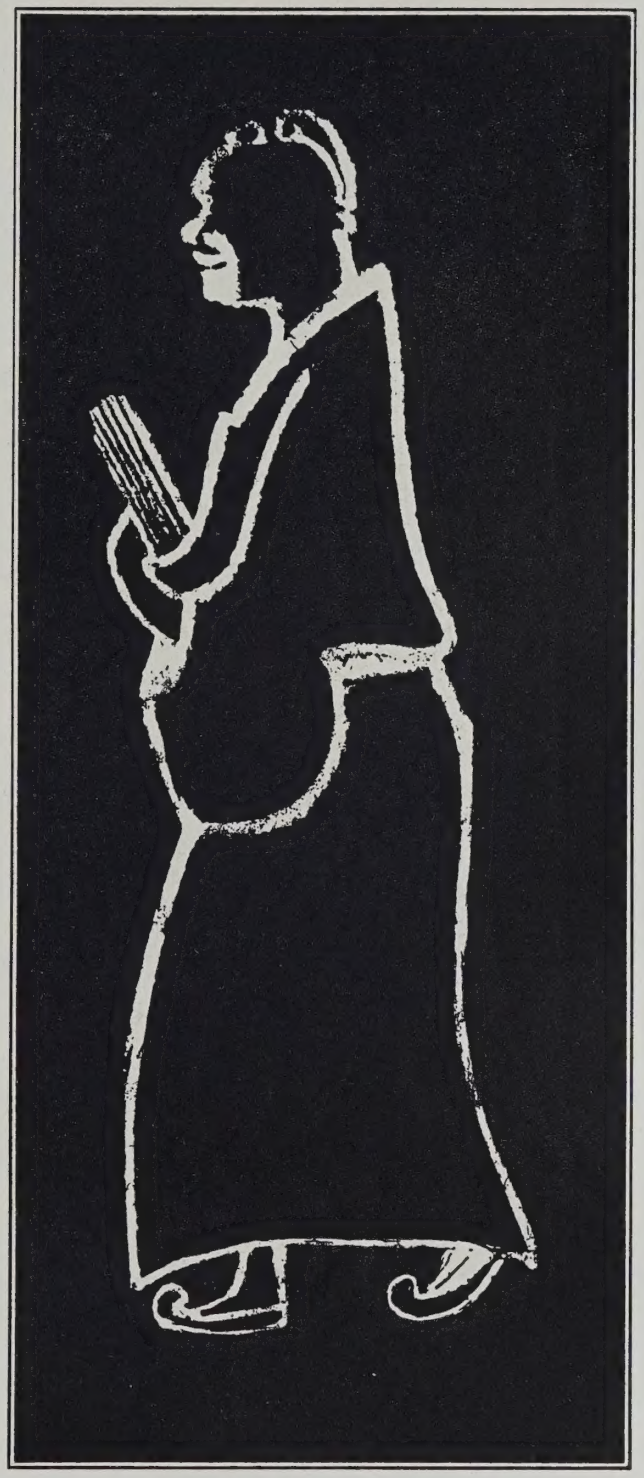
Book of Rites, second century, B.C.

An elderly scholar, with hands encased in his voluminous sleeves. He has a pointed beard, wears a long plain gown tied by a girdle at the waist, and has a small close-fitting cap on his head. Detail of Plate XVII.

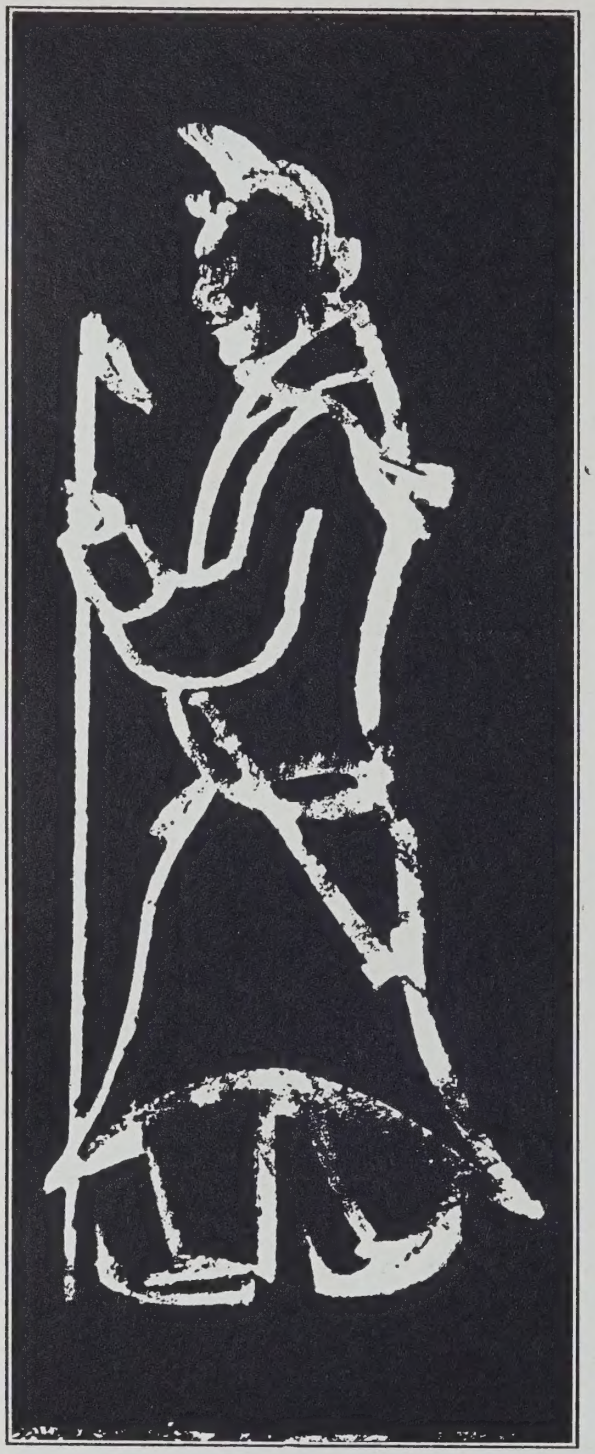
The Scholar:

"A gentle scholar
in the bower,
Where tall bamboos
their shadows fling;
. . . . .
Calm as the starred
chrysanthemum,
He notes the season
glories come,
And reads the books
that never pall."

Ssu-k'ung T'u,
A.D. *834-908.*
Trans. by
L. Cranmer-Byng:
A Lute of Jade.



A middle-aged scholar, carrying a volume of Bamboo Books in his two hands. He wears a costume and cap similar to those of the elderly scholar, but does not wear a beard. Detail of Plate XVII.



"The night comes on;
The river road grows dark.
The peasants come in slowly
From the fields.
In a hut hid deep
Amid the towering trees
Glows a tiny flame
To guide a husband home."

Hsiang Ssu;
T'ang Dynasty.
Trans. by H. H. Hart:
The Hundred Names.

A soldier, possibly a charioteer, with tufted staff in hand, and short sword attached to his girdle. He wears a long robe, girdled at the waist, and what appear to be buskins, while his head-dress has a horn-like projection with a tuft in front of it. Detail of Plates XIII-XV.

Foot-archer, with upper half of body reverted, drawing a composite bow, with a tang-pointed arrow. He wears a tight-fitting jacket and short knickers, both decorated with embroidered bands, and his hair is fastened in a top-knot with a hair-pin thrust through it. The embroidery is of a design common to the decoration of the Warring States period. Detail of Plate IV. (*Cp. Plate* XXVIII.)

The handle of the sword has a jade disk or button at its end, and annular ridges, over which twine is wound and criss-crossed.

The later Han swords usually had a ring at the end of the handle instead of the button.

The sword was fastened to the belt by a jade plaque, attached about one-third of the way down on the sheath, which is the reason for the handle projecting so high up on the chest.

(*Illus. 22*; *Chapter* VIII, *Sec. 5*.)

A soldier, armed with long-handled pike (*chi*), and wearing a sheathed two-edged sword in his belt on his right side. His head-dress is probably a helmet, and is tied under his chin with streamers. Detail of Plate XXV.

Soldier carrying a pike (*chi*) and wearing a sword on his left, similar in every respect to that of the previous Plate, but facing in the other direction. This pike first appeared in the Warring States period (402-221 B.C.). Its use was to thrust as a spear, to stab as with a dagger-axe, and to slash as with a knife. (*Chapter* VIII, *Sec. 2.*) Detail of Plate XXXII.

Soldier carrying a dagger-axe (*ko*), hafted to a long handle, and bound by thongs which are noticeable in the zigzag design. The ends of the thongs extend to form a tassel decoration. The head-dress or helmet is tied under the chin by streamers. The robes of this man are voluminous, and his girdle is embroidered. Some of the tiles show this figure pigmented with red, except the head, girdle, and cuffs of the sleeves, which were in white. (*Chapter* VIII, *Sec. 1.*)

Detail of Plates XXXIX & XL.

Soldier carrying a dagger-axe (*ko*), with tassellated fastenings, somewhat similar to that of the previous Plate.

He wears a helmet or head-dress tied under his chin, and his girdle is embroidered and has long flowing ends. His long robe is voluminous, and seems to be crossed over his breast from right to left. His sword is probably similar to that of Plate LXIV. Detail of Plate XLI.

Two soldiers in line, similar to the soldier of Plate LXIV.
Detail of Plates XXIV-XXV.

GROUP 5

Horses and Dragons

Plates LXIX-LXXXII

"A Tatar horse from Derbend, all slimness, muscle, bone;
By ears erect like bamboo shoots its fiery spirit shown.
Hoofs swift as wind that spurn at space in rapid, light career,
Fit to be trusted with your life in peril far or near—
Ah, since a steed like this you own of such a haughty strength,
To burst across a thousand miles were but a journey's length."

Tu Fu, A.D. *712-770.*
Fletcher's Translation.

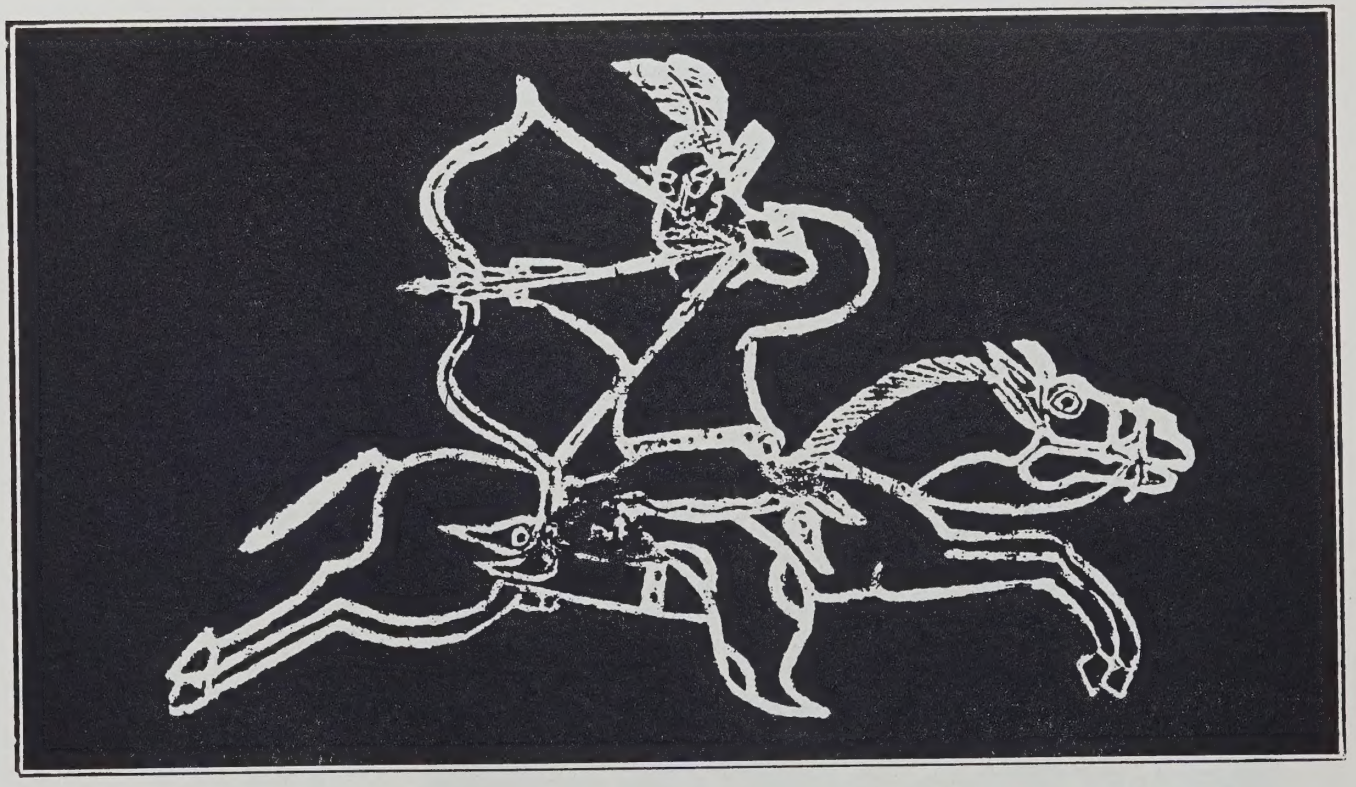
Horse in naturalistic style, wearing a bridle from which a leading line is hanging.
Detail of Plate XXIX.

This horse is more like the modern so-called China or Mongolian Pony, than any of the other horses depicted on the tiles. Its silhouette here given is entirely two-dimensional, as is the case with the other stylized horses where only two legs are drawn. (*Cp. Plates* LXXVI-LXXVIII, *and Chapter* IX.)

Detail of Plate XLV.

This horse, while similar to those of Plates XXXII and XXXIII, is not from the same stamp, though it is from the same original model.

The workmanship of the wood-carver is strongly evidenced in this figure, and the line treatment of the clipped and notched mane, as well as what appears to be a braided tail, is different from that of the other horses. The tile from which this is taken is still in China.



Mounted archer, with reverted upper body, drawing a composite bow, which has a triangular-pointed arrow. He wears a tight jacket with an embroidered girdle, a helmet with two plumes, and carries a quiver on his back, and a bow-case by his right side.

His horse is in "flying gallop", and has bridle and lines and bit-guards (*Illus. 21*) and the saddle-pad is fastened on by a surcingle.

Detail of Plates XLII-XLIV.

Mounted horseman, with horse in "flying gallop", equipped with bridle and lines and bit-guards. The rider does not appear to be armed, and wears a quilted cap, which doubtless would be for winter use.

Detail of Plate XXXIV.

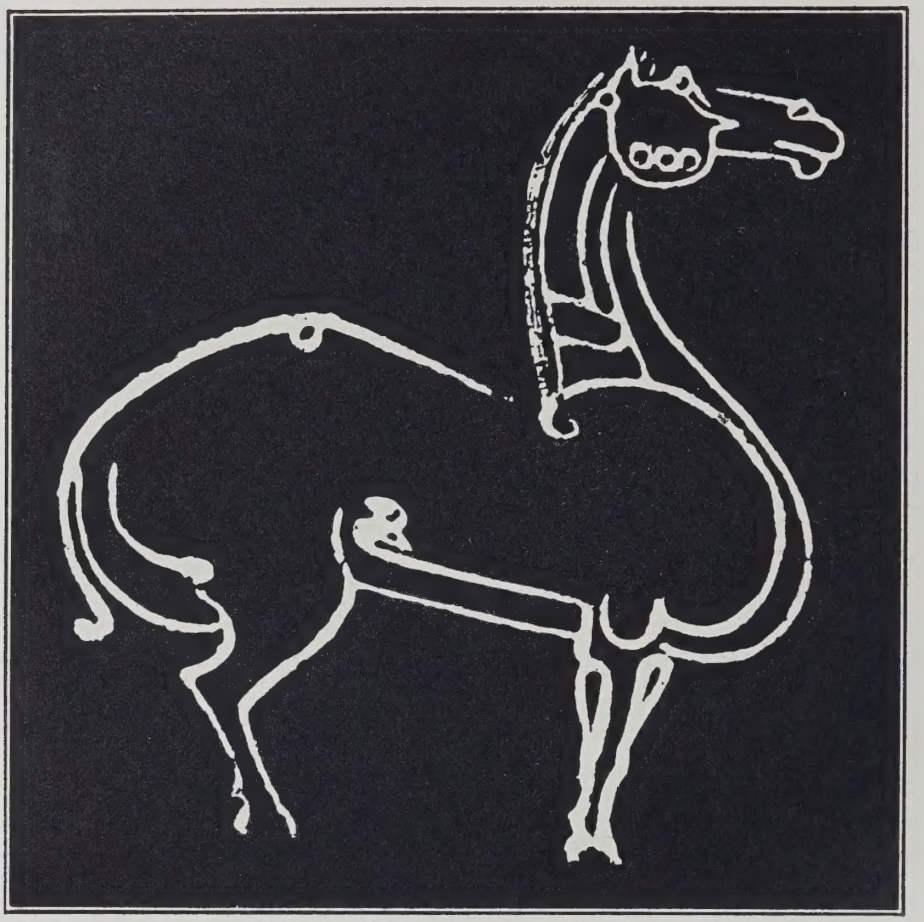
Horse very similar to that of Plate LXIX, but from a different stamp. It is equipped with bridle but no lines.
Detail of Plate XXV.

Horse with clipped and notched mane, and wearing a bridle but without lines. It has on its side a double-knot design with circles in the spaces, which doubtless is intended to represent dappling.

Detail of Plate XXXV.

Silhouette of stylized form of horse, without mane, and with bobbed or shaved tail. The body lines probably are intended to represent muscle development. Detail of Plates XIII and XLV.

Winged horse of stylized form. The wings would imply a capacity for speed, as well as being a representation of muscular development.
Detail of Plates XXX-XXXI.



Stylized horse with what appear to be blinkers. The semblance of an eye is seen above the blinker, but the plaque-like object with its decoration of three circles is difficult to explain unless it is of the nature of a blinker.

Detail of Plate XVIII.

A similar stylized horse, also equipped with what appear to be blinkers.
Detail of Plate XIX.

"When summer winds arise,
The Dragon mounts the skies."

The I Ching; Twelfth century B.C.

Dragon from coloured triangular tile (*Illus. 12*) and a rectangular tile. (*Plate* LXXXII.) As pointed out in Chapter X this is probably a female dragon. A soldier, wearing knickers and tight jacket, and carrying a shield and short two-edged sword, stands above the dragon.

"The sun sets, . . . the moon is
mirrored in the dun dusk of the lake.
'Tis then the black dragon, breathing pearls,
looms out of the darkness."

Tu Fu, A.D. *712-770.*
Trans. by L. Cranmer-Byng: A Feast of Lanterns.

Depiction of a male dragon, without the soldier, from the reverse of the tiles of Illustration 12 and Plate LXXXII.

"Lo the Chariot of Power, amidst the dark clouds,
Drawn by winged dragons, with many feathered streamers."

Ch'ien Han Shu, 206 B.C.-A.D. *25.*

Ink-squeeze of rectangular tile, with simple dotted-lozenge design border, and female dragon with armed soldier standing over it. The reverse depicts a male dragon, without the soldier. (*Chapter* X.)

Length of tile 3 feet 10 inches, width 2 feet.

GROUP 6

Tigers and Leopards

Plates LXXXIII-LXXXVIII

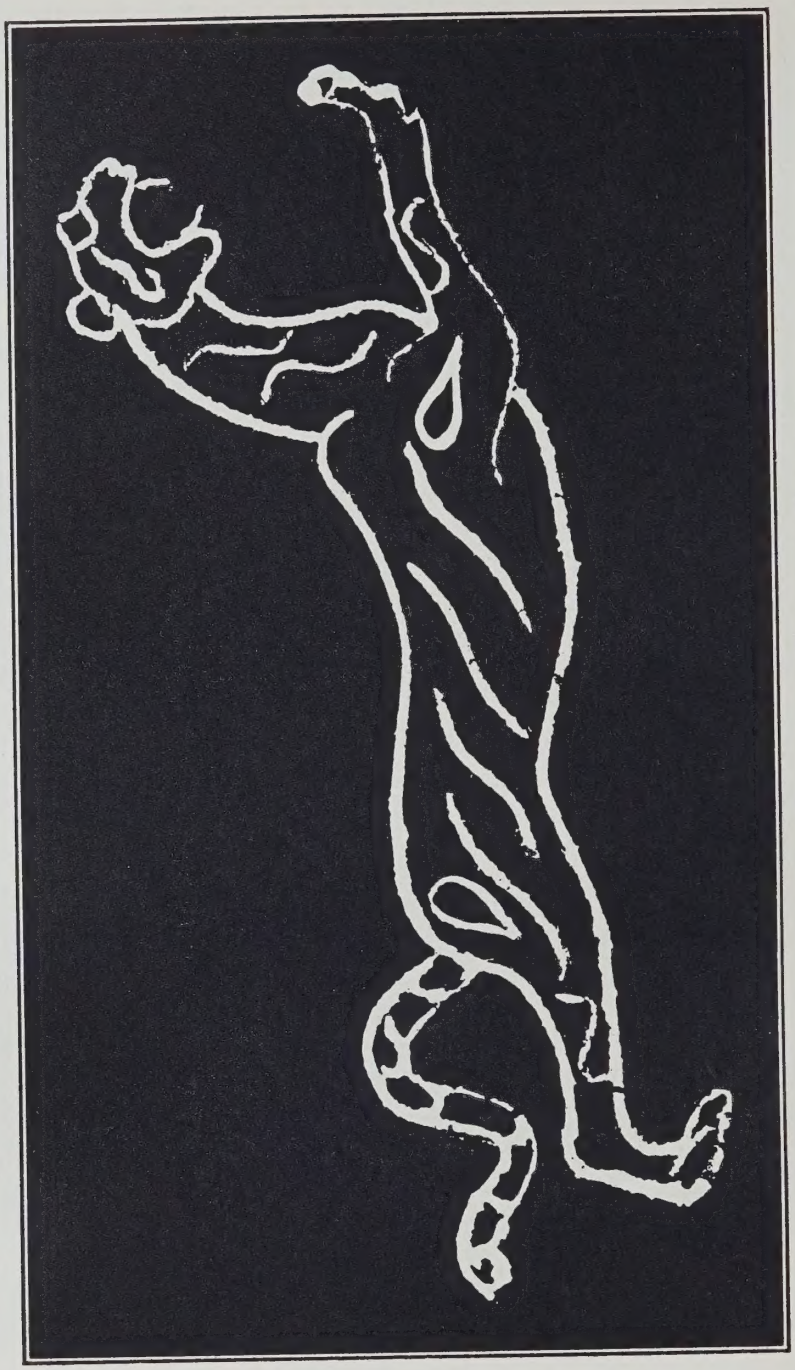
Leopard, with head reverted. (*Chapter* XI.) Detail of Plates VI, XXIV, XXV, XXXIII, XXXIX, and others.

Leopard, with long legs. (*Chapter* XI.) Detail of Plates V, XXVIII, and others.

Leopard, or possibly tiger. (*Chapter* XI.) Detail of Plates XLII-XLIV.

Tiger, with head reverted, and wearing a collar for the leash. (*Illus. 23, and Chapter* XI.)
Detail of Plate XXXIV.

Tiger, of the Woolly or Long-haired Manchurian species. (*Chapter* XI.) Detail of Plate XXXV.

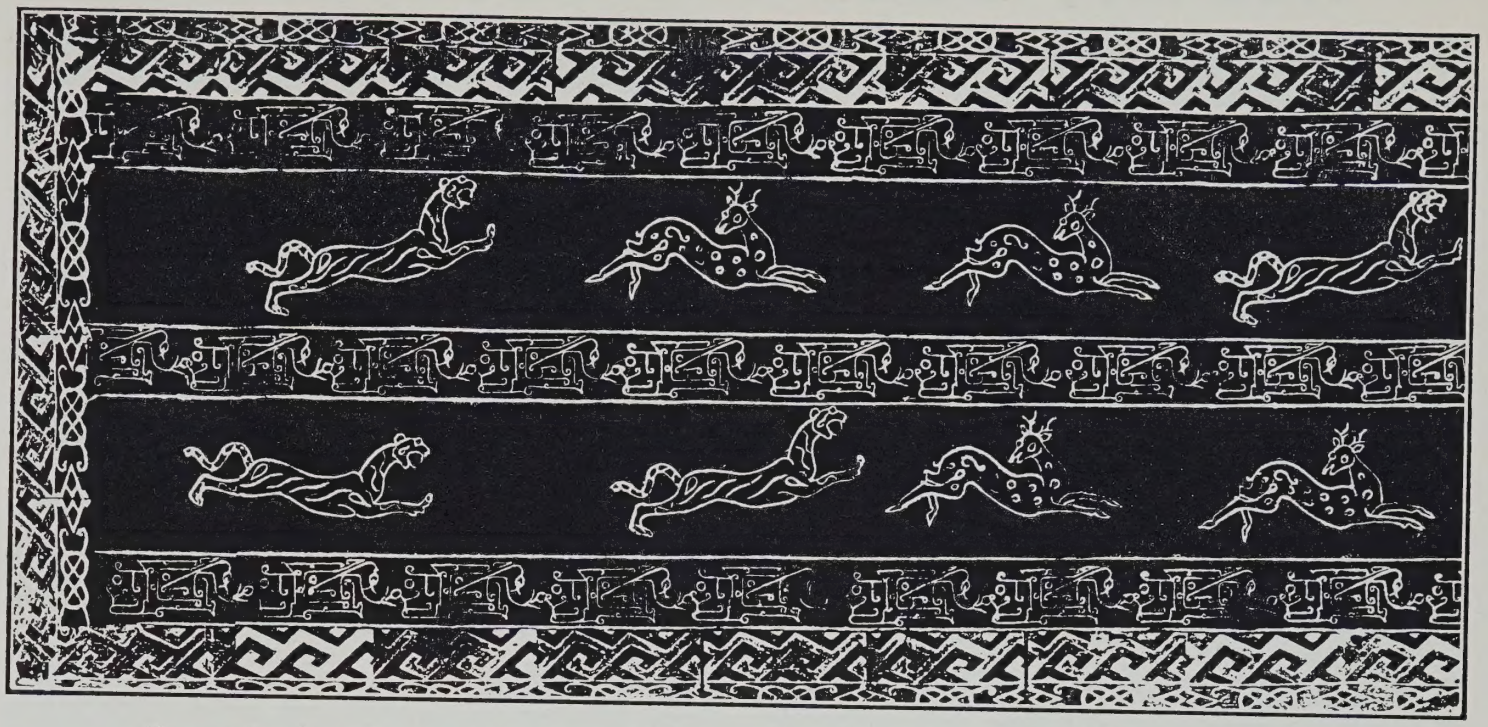


Tiger, in the act of springing on its prey. (*Chapter* XI.) Detail of Plates LXXXIX*ab*.

GROUP 7

Deer and Dog

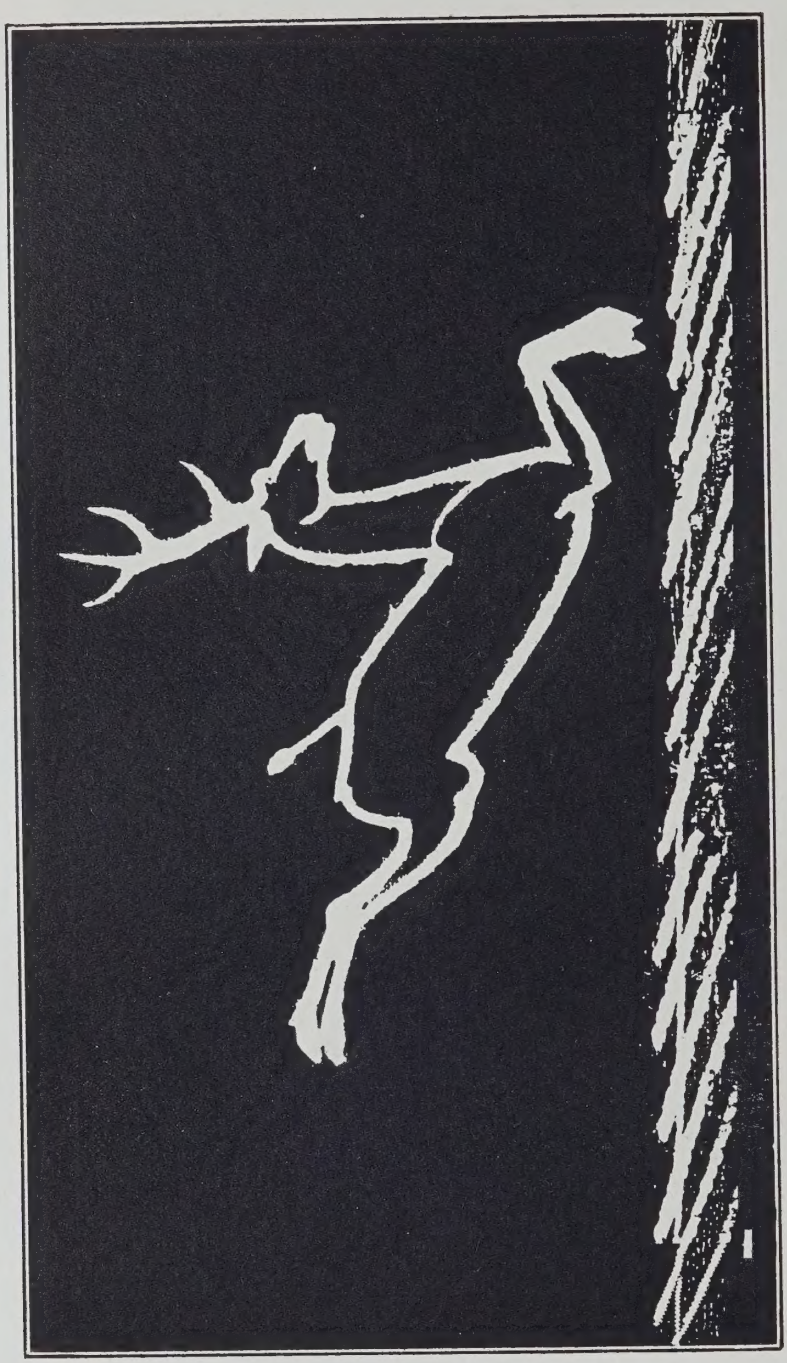
Plates LXXXIX*a*-XCIV



Rectangular tile, with unusual decoration of three floral bands, with bounding deer (*Plate* XC), and tigers (*Plate* LXXXVIII) in the central fields. (*Cp. Plate* LXXXIX*b*.) The border decoration has an edging of stylized loops and mountains, and an inner band of slanting-T meander. (*Plate* CXIII*b*.) The sides also were decorated with this floral and border design, which was interspersed with small rosette emblems of the "eight-arc" mirror type. The tile had been shortened by a break from 4 feet to 3 feet 6 inches, and its width was 1 foot 9 inches.

Detail of the preceding Plate. Tiger in the act of springing on a spotted Sika stag. The floral borders are of an unusual design. (*Plate* CXIII*b*.)

Spotted Sika stag, in "flying gallop", with head reverted. Detail of Plate LXXXIX*a*.



Sika stag, without spots, and in "flying gallop" attitude. An arrow pierces its back.
Detail of Plates II, X, XIX, and others.

A pair of deer in "flying gallop", with the head of the doe in reverted position.
Detail of Plates VI, XXVI, XXVIII, and others.

Hunting dog in pointing attitude, wearing a collar for the leash. Detail of Plates X, XVI, XX, and others.

"Even if I and you wished once more to lead a yellow dog and go out of the east gate of Shang-ts'ai in pursuit of the crafty hare, could we indeed do so?"

Grand Councillor Li Ssu, on his way to execution, 208 B.C.

Hunting dog seizing a hare. Detail of Plate XX.

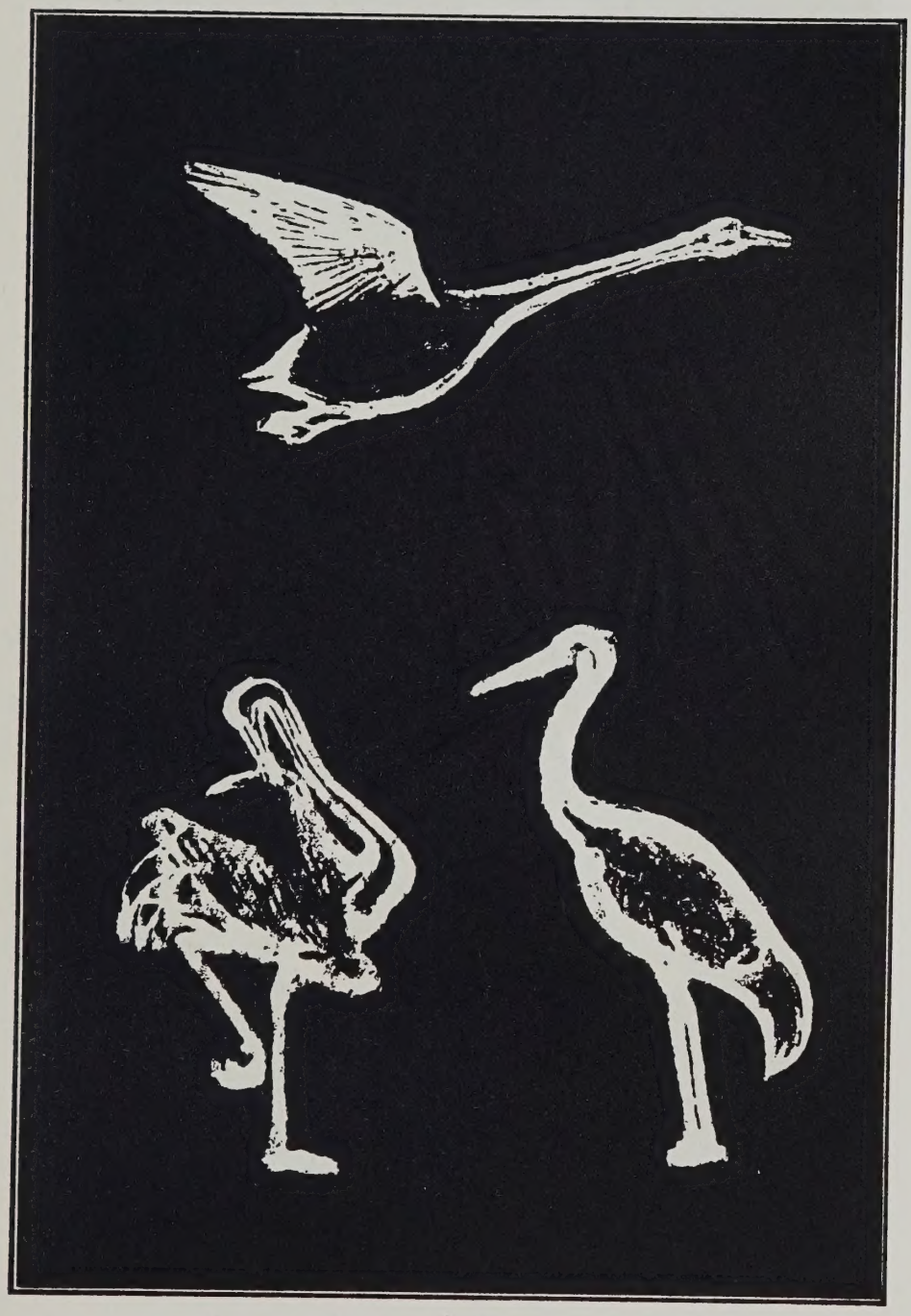
GROUP 8

Birds

Plates xcv-cx

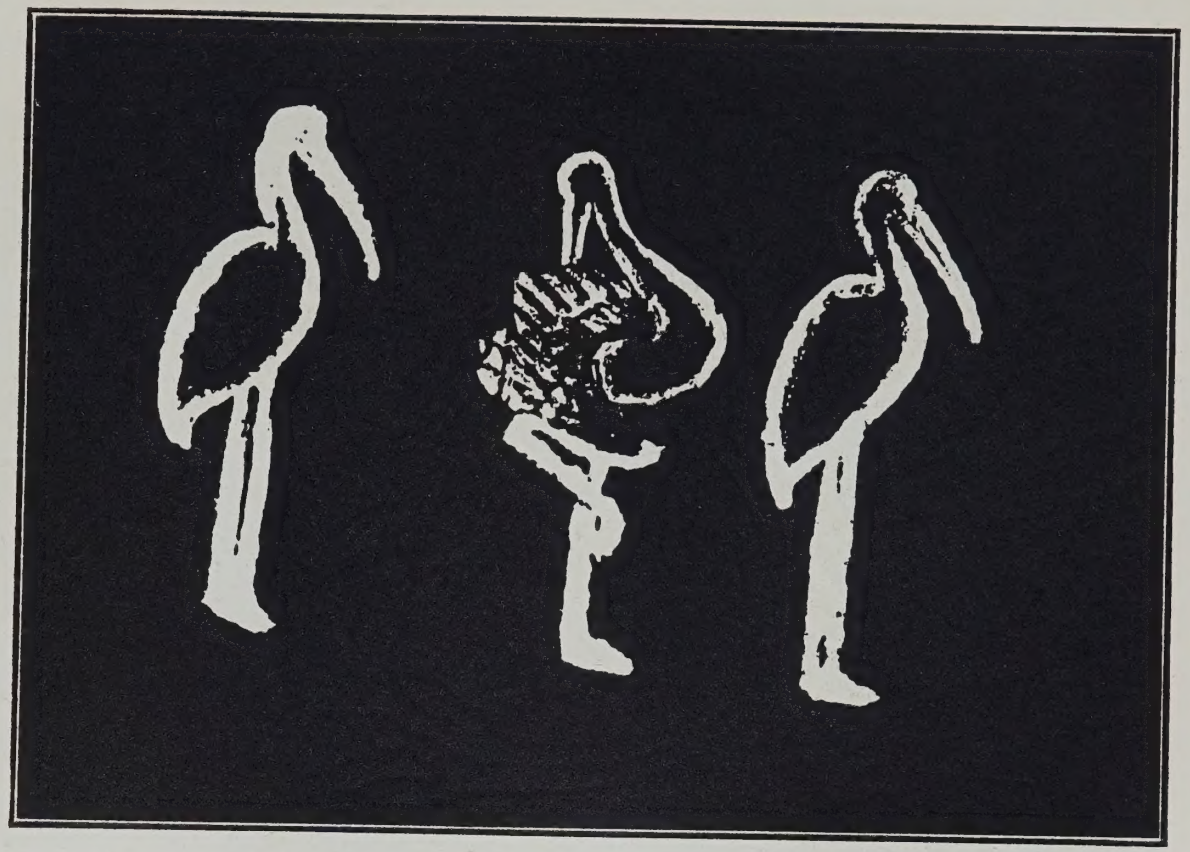
"A wild goose, overhead,
Flits by like a shadow."

Shên Yü-ch'iu; Sung Dynasty.
Hart's translation.



Cranes and flying goose. Detail of Plate XIX.

Bird of vulture-like form. Detail of Plate XXII.



Group of three wood-ibises. This group is cut on one stamp.
Detail of Plates XLII and XLV.

Stylized composite bird, probably intended to represent the mythological Chinese phoenix.
Detail of Plate XXXVI.

Stylized composite bird, similar to the latter. In its composition it shows Peacock and Jungle-fowl influences.
Detail of Plate XXXV.

Stylized bird of composite nature. Detail of Plate XXX.

Stylized composite bird, resting on tip of tree. (*Cp. Plates* XXIV-XXV.)
Detail of Plate XXIX.

CII*a*—Stylized composite bird.
Detail of Plate XXXI.

CII*b*—Stylized composite bird.
Detail of Plate XXXIX.

CIII*a*—Stylized composite bird.
Detail of Plates IV and XXVI.

CIII*b*—Stylized composite bird.
Detail of Plate XXXIII.

CIV*a*—Stylized composite bird.
Detail of reverse of Plate XXXVI, not illustrated.

CIV*b*—Stylized composite bird.
Detail of Plate XXXVII.

Pair of cranes, with fish in their stomachs, and a baby crane between their heads. Probably of legendary significance current at the time. (*Chapter* XIII.)
Detail of Plate XXXVI.

Stylized bird of heraldic form. This is probably the Red Bird or Solar Crow, which designates the South. (*Cp. Plate* CXXVII.)
Detail of Plate XLV.

Stylized bird of heraldic type, holding the Magic Pearl in its beak. A similar bird facing in the opposite direction is depicted on Plate XXI.
Detail of Plate XLVI.

Naturalistic form of a nondescript bird, which may be intended for a falcon.
Detail of Plate XXVIII.

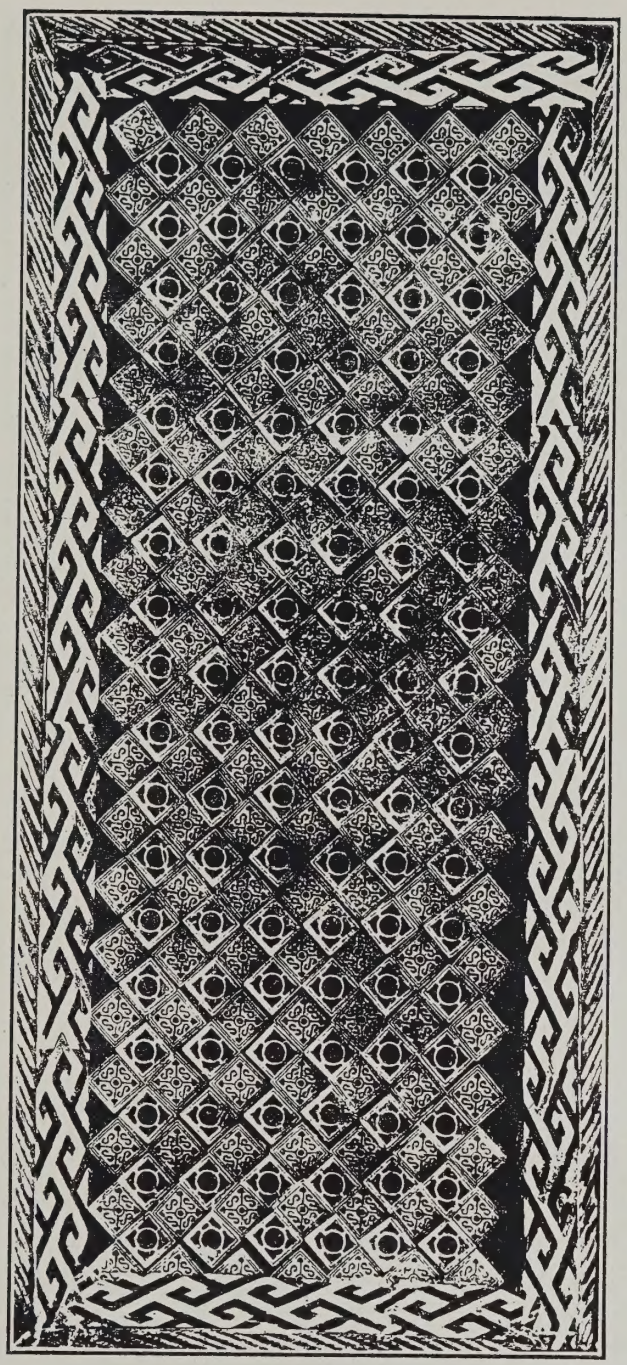
A falcon-like bird similar to the latter. Falconry may possibly have been practised in ancient China, as it certainly was in the Han Dynasty. (*Chapter* XIII.)
Detail of Plate XXVIII.

The Common Crane. Detail of Plates XXXII and XLVII.

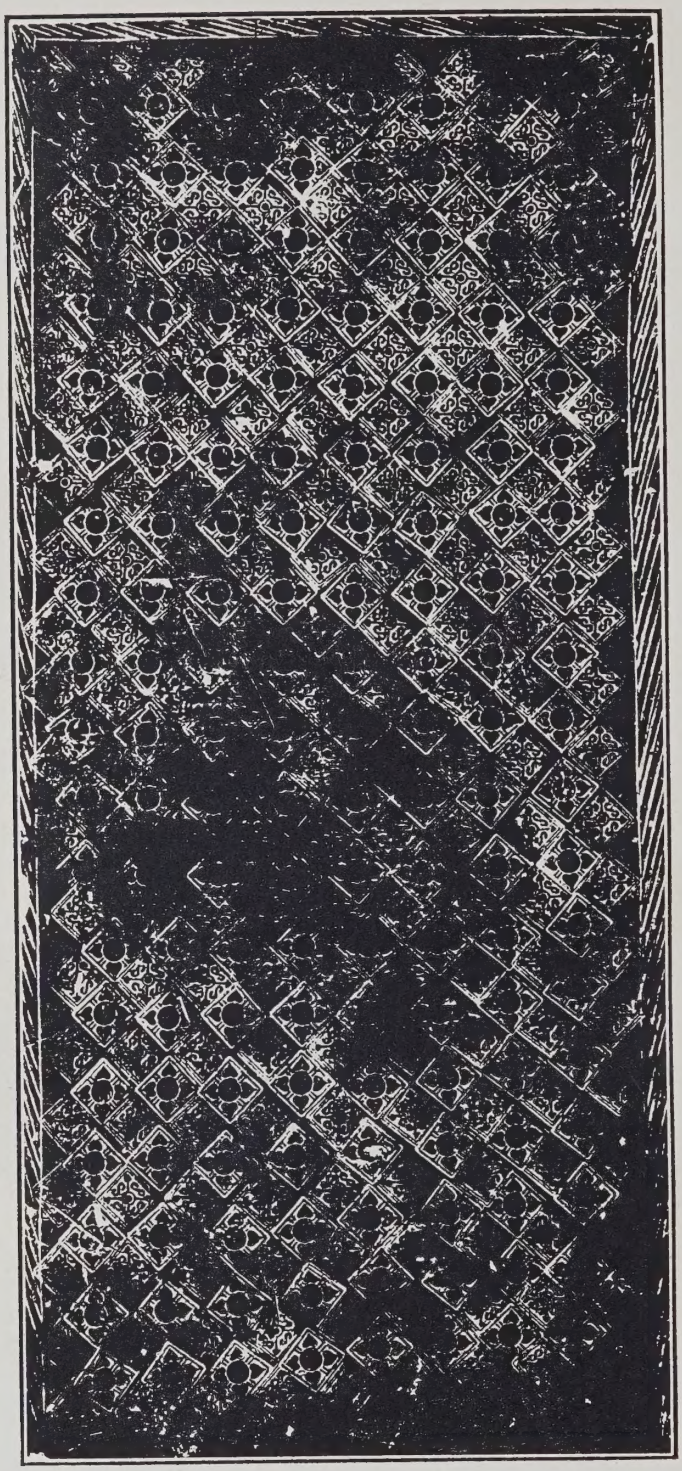
GROUP 9

Formal Designs

Plates CXI-CXVIII



The reverse surface of the tile of Plate XV. (*Cp. Plate* CXIV*b*.)
Height 3 feet 9 inches, width 1 foot 8 inches.



The reverse surface of the tile of Plate XLIV. (*Cp. Plate* CXV*b*.)
Height 3 feet 7 inches, width 1 foot 8 inches.

A

B

CXIII*a*—Detail of Plate XIV.

CXIII*b*—Detail of Plate LXXXIX*a*.

A

B

CXIV*a*—Detail of Plates XLII-XLIV.

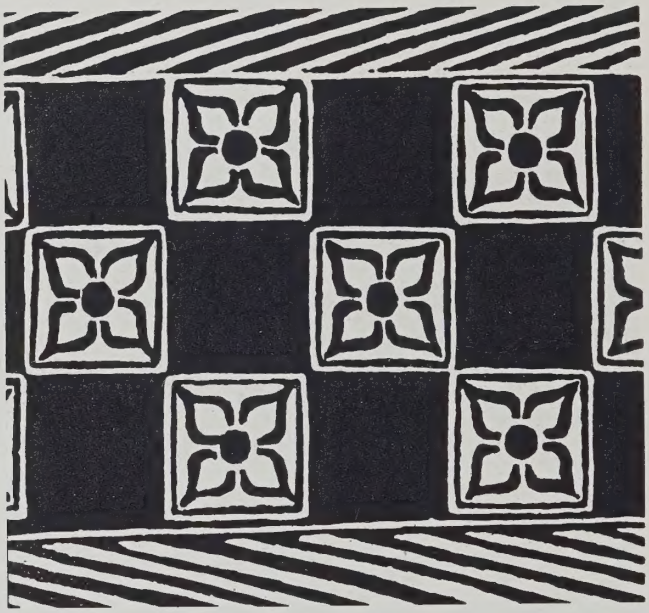
CXIV*b*—Detail of Plate CXI.

CXV*a*—Detail of Plates XX-XXI.

CXV*b*—Detail of Plate CXII.

A

B



CXVI*a*—Ink-squeeze of the side design of triangular tile of Illustration 12.

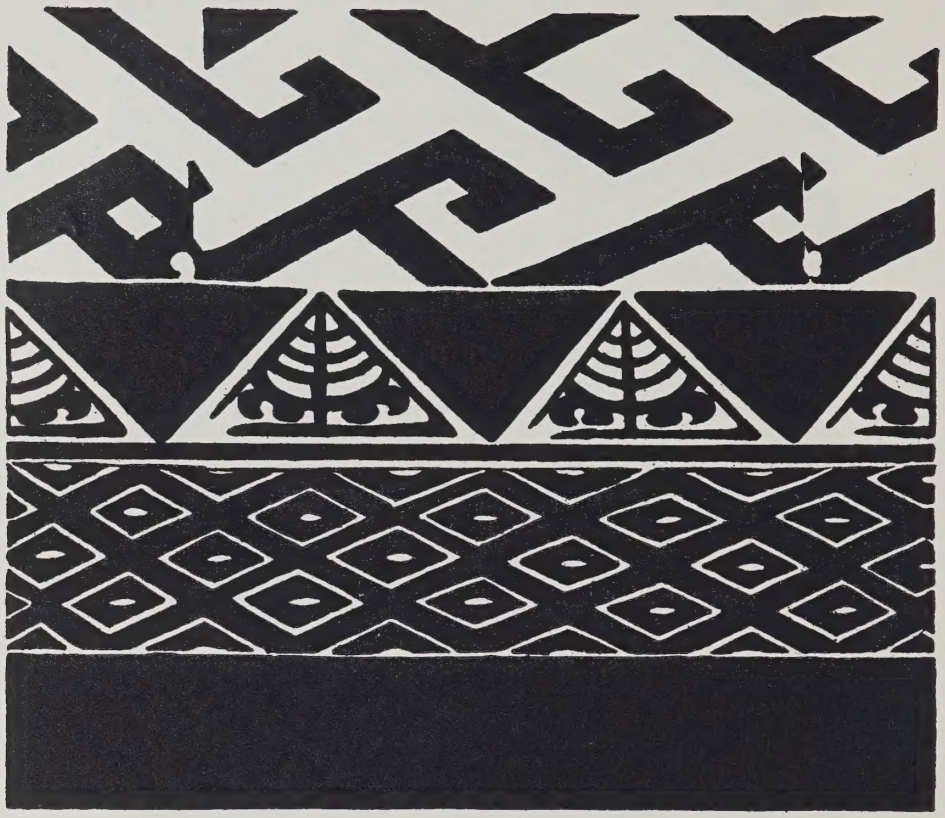
CXVI*b*—Ink-squeeze of the side design of triangular tile of Plates II-III.

A

B

CXVII*a*—Ink-squeeze of the side design of triangular tile of Plates VIII-IX.

CXVII*b*—Ink-squeeze of the side design of rectangular tile of Plate XXVIII.



Drawing of section from border of coloured rectangular tile, of Frontispiece A.

GROUP 10

Later Tiles

Plates CXIX-CXXVII

NOTE

All the previous Plates, I-CXVIII, are from the Chin Ts'un tiles, the date for which we tentatively accept as the third century B.C. or earlier.

The following Plates, CXIX-CXXIV, are all probably of the Former Han period (206 B.C.-A.D. 25). Those with the *wu-shu* cash design would not be earlier than 140 B.C. and are probably of the first century B.C.

The two Plates, CXXV-CXXVI, are ink-squeezes of stone carvings of the Later Han period (A.D. 25-220).

The last Plate, CXXVII, is an ink-squeeze of the design of a bronze mirror probably of the first century B.C.

Ink-squeeze of part of Han tile from *Chêng Chou*.

The cord and slanting-T borders show coarseness and decadence. The four circular objects at the bottom are *wu-shu* cash, not earlier than 140 B.C. The tiger and boar, the two cranes in the centre, and the dragon at the top, as well as the three trees at the bottom, do not reach the artistic and technical standards of the Chin T'sun tiles. The action of the two cross-bowmen, standing on their bows and drawing the string with both hands, the arrow being held in the mouth, provides a valuable piece of datum.

Ink-squeeze of similar tile, showing the same general character as the previous Plate. Bronze monster masks in the Toronto Museum, similar to that depicted in the lower part of the illustration, are placed at the end of the Former Han. The three human figures are probably *T'ing-chang*, minor officials (*Plates* CXXI-CXXII; *Chapter* XVI) and the airy linear work of their drawing has the same feeling as that of the jade disk of Plate CXXIII*b*.

Ink-squeeze from a Han tile, similar to the previous two. By the two Chinese characters we learn that the figure is a *T'ing-chang*, a minor official who had the oversight of ten hamlets. (*See Chapter* XVI.) He wears a quilted cap, for winter use, and carries a long-handled pike (*chi*). The blade of this pike is of a type as yet unknown amongst collections of Han weapons, though it is commonly depicted on Han tiles and stone frescoes.

A

B

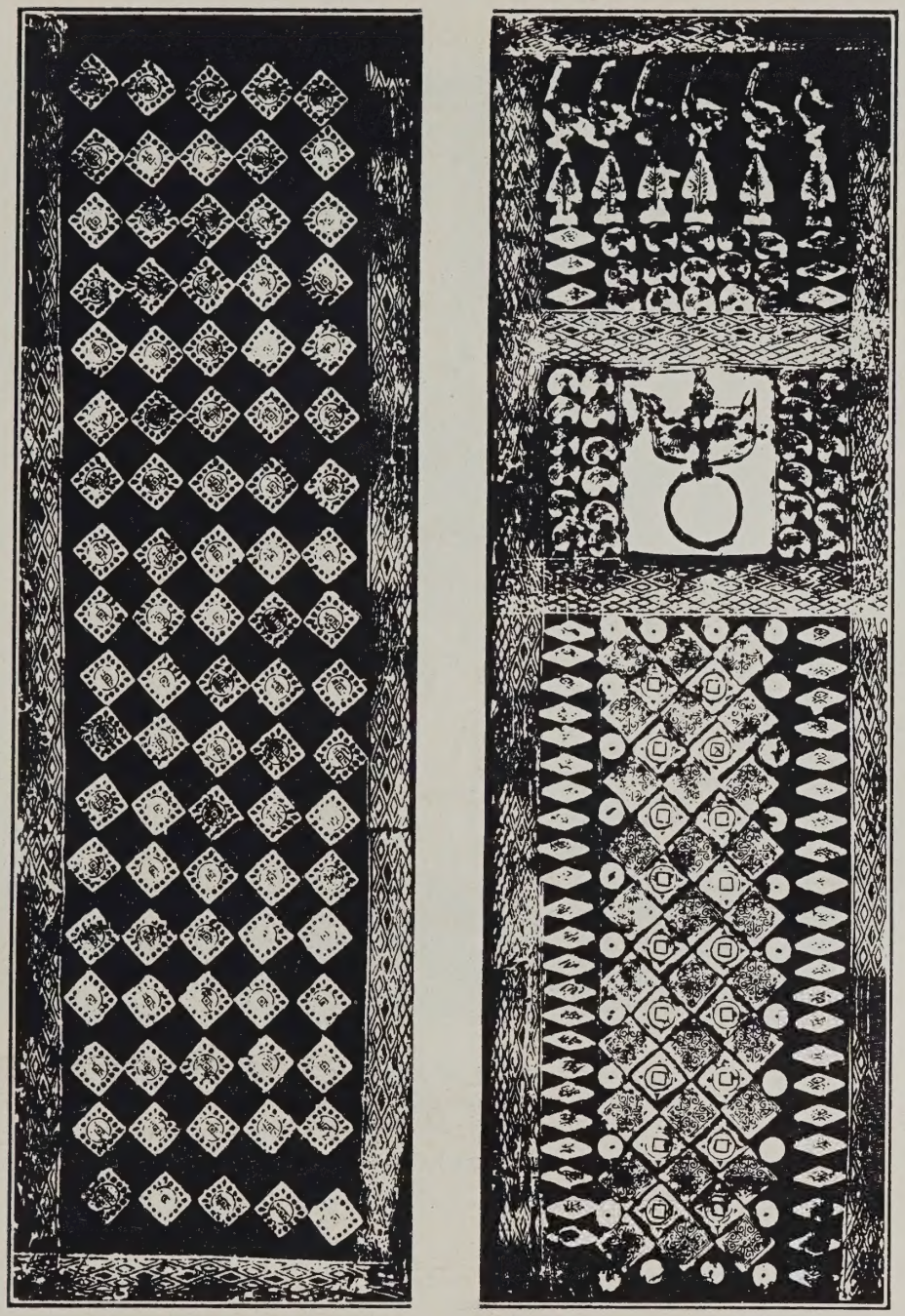
CXXII*a*—Ink-squeeze of design on a Han tile of possibly first or second century B.C. from the *Chêng Chou* area. The figure is that of an official (*T'ing-chang*), who carries a shield, and a pike (*chi*), which latter is encased in a sheath. (*Chapter* VIII, *Sec. 2*; *Cp. Plate* LXIV.)

CXXII*b*—Ink-squeeze of a minor official, from a Han tile of possibly the end of the first century B.C. His pike is a variant form of that of Plate CXXI. He also carries on his right side a long double-handled sword. (*Chapter* VIII, *Sec. 5*.) He is wearing a quilted robe and cap, the flaps of the latter coming down over his ears.

A

B

CXXIII*a*—Ink-squeeze of stamped mask of tiger's face.
CXXIII*b*—Ink-squeeze of design of a jade circular disk (*pi*) with a "grain" pattern, and suspended on a loop of transparent gauze.



Ink-squeezes of the two surfaces of a vertical tile from Western Honan. This tile was probably one of a pair for door use, the ringed mask being a typical door ornament. The *wu-shu* cash on both surfaces limits its earliest possible date to 140 B.C. but it may be a century or more later.

Height 4 feet, width 15 inches.

From an ink-squeeze of section of stone fresco of the Hsiao-t'ang Shan tomb shrine in Shantung, showing the pike (*chi*) and manner of carrying it on the march. (*Cp. Chapter* VIII, *Sec. 2.*) The date of this picture is undetermined, but may be from the first century B.C. to the second century A.D. (*From the Shih So, 1821 edition. Vol. I, Seventh Stone, 3rd. & 4th. row.*)

From an ink-squeeze of section of stone fresco of Wu Liang Ssu, Shantung, dating A.D. 149. Illustrating the legend of the *Fu-sang* tree, with the solar crows and the expert archer. (*Cp. Plates* CVI & CXXVII.)

(*From the Shih So, 1821 edition.*)

Ink-squeeze of design on the back of a bronze mirror, probably of the first century B.C. Diameter $6\frac{3}{4}$ inches.

Besides the T.L.V. designs (*Cp. Illus. 28*), there are eight zodiacal animals, and two groups of nipples. The bird form seen at the lower right-hand point is that of the Red Bird of the South. (*See Plate* CVI.)